



CARNEGIE COLLECTION
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THE
TRAVELLING
COMPANION

London: STAINER & BELL, Ltd.

OF PUBLISHED UNDER THE SCHEME OF THE CARNEGIE UNITED KINGDOM TRUST

THE TRAVELLING COMPANION

Opera in 4 acts

(After the tale of Hans Andersen)

Written by

HENRY NEWBOLT

Composed

by

Charles Villiers Stanford.

Op. 146.

Price 8/^{net}/_{cash}

London,
STAINER & BELL, LTD
58 Berners Street,
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CHARACTERS.

THE PRINCESS.	<i>Soprano.</i>
TWO PEASANT GIRLS.	...		<i>Soprano & Mezzo Soprano.</i>
JOHN.	...	...	<i>Tenor.</i>
THE TRAVELLING COMPANION.	...	...	<i>Baritone.</i>
THE KING.	...		<i>Bass Baritone.</i>
THE WIZARD.	...	...	<i>Bass.</i>
THE HERALD.	...	...	<i>Baritone.</i>
TWO RUFFIANS.	...	...	<i>Baritone & Bass.</i>
CHORUS OF PEASANTS, GOBLINS &C:			

TIME.

About the 15th Century.

SCENES.

ACT I. SCENE I.	...	...	A Church.
SCENE II.	...	...	A Country Road.
ACT II.	...	...	The Palace Square.
ACT III. SCENE I.	...	...	The Palace Square.
SCENE II.	...	...	The Wizard's Cave.
ACT IV.	...	...	The Palace Square.

THE TRAVELLING COMPANION.

Henry Newbolt.

Charles Villiers Stanford.

Op. 146.

PRELUDE.

Adagio molto.

PIANO.

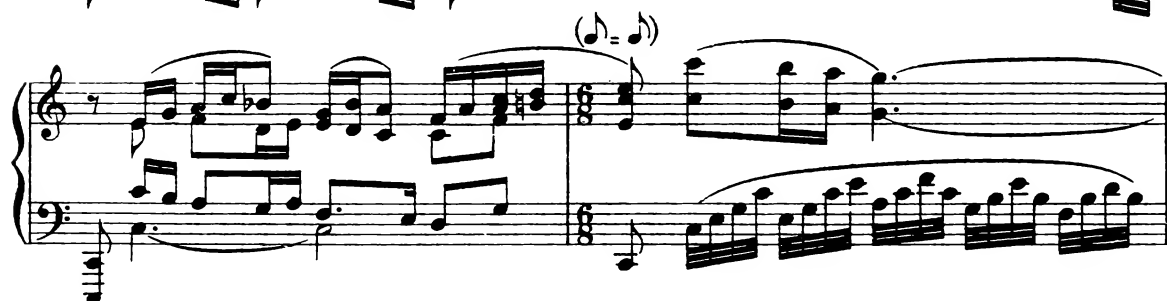
mp pesante

p

il thema marcato

mf

cresc. poco a poco



(♩ = ♩)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a complex, flowing melody in the treble with many beamed sixteenth and thirty-second notes. The bass line is a steady, rhythmic accompaniment of eighth notes. Dynamics include a *cresc.* (crescendo) marking in the bass and a *f* (forte) marking in the treble.

The second system continues the piece. It features a change in the bass line's rhythm to a more active pattern. The treble line has a *cresc.* marking. The system concludes with a *mf* (mezzo-forte) marking and a change in the bass line's rhythm to a more active pattern.

C

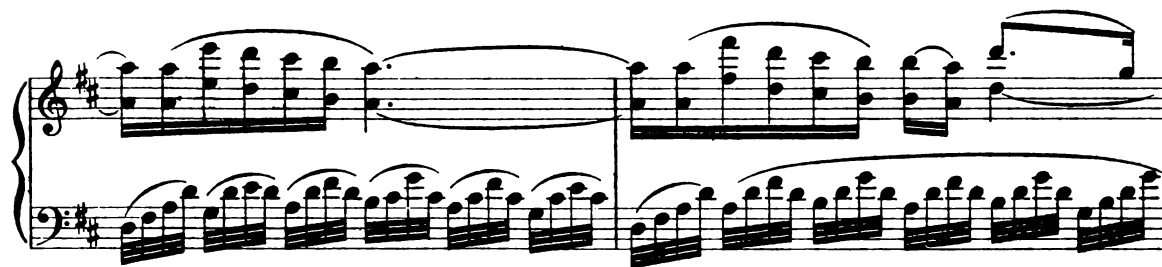
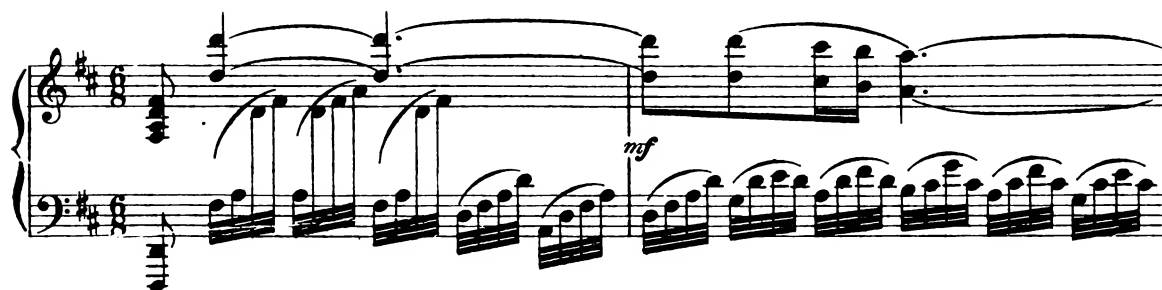
The third system begins with a section marker **C** in a box. The treble line has a *mf* marking. The bass line features a *cresc.* marking. The music continues with complex rhythmic patterns in both hands.

The fourth system shows a *cresc.* marking in the treble and a *ff* (fortissimo) marking in the bass. The music is characterized by dense, rapid sixteenth-note passages in both staves.

The fifth system continues the dense, rapid sixteenth-note passages in both staves. The treble line has a *ff* marking. The system concludes with a change in the bass line's rhythm to a more active pattern.

D

The sixth system begins with a section marker **D** in a box. The treble line has a *ff* marking. The bass line features a *ff* marking. The music continues with complex rhythmic patterns in both hands.



ACT I.

Scene 1. *The interior of a church at night, very dimly lighted: before an altar (L) a dead man, lying on a bier, awaiting burial. A storm is raging outside.*

Allegro moderato.

The musical score is written for piano and consists of five systems. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato.' The dynamics range from mezzo-forte (mf) to pianissimo (pp). The score includes various musical notations such as chords, arpeggios, and fingerings. The first system begins with a mezzo-forte (mf) dynamic and a piano (p) dynamic. The second system ends with a piano (p) dynamic. The third system features a first ending bracket and a forte (f) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes with a mezzo-forte (mf) dynamic, a diminuendo (dim.) marking, and a pianissimo (pp) dynamic.

The image displays a page of musical notation, likely for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system begins with a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The first measure of the treble staff is marked with a *p* (piano) dynamic. The second measure of the bass staff is marked with a *p* (piano) dynamic. The system concludes with a measure marked with a **2** in a box, indicating a second ending.

The second system continues the musical piece, featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The system concludes with a measure marked with an *8*, indicating an eighth note.

The third system continues the musical piece, featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The system concludes with a measure marked with an *8*, indicating an eighth note.

The fourth system begins with a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The first measure of the treble staff is marked with a *f* (forte) dynamic. The system concludes with a measure marked with a **3** in a box, indicating a third ending.

The fifth system continues the musical piece, featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The system concludes with a measure marked with a *5*, indicating a fifth note.

p

p

4

cresc.

(The Curtain rises.)

f

(lightning)

8

5

(John enters by door R.)

JOHN. *poco rall.*

Ah! what a storm! What a storm! My luck goes all one

colla parte

JOHN. *a tempo*

way. Storm and dis-as-ter— What a life's be-

p

JOHN.

-gin-ning! My fa-ther, my fa-ther

mp *cresc.* *f*

6

JOHN. *mp*

dead dead, dead! The lit-tle home that nursed me

p

(sharp lightning)

JOHN.

Shat-ter'd as if by

JOHN.

light-ning.

JOHN.

JOHN.

And to-day, when I creep out to build the world a - new,

JOHN.

The ve-ry skies are black: My on - ly shel - ter

JOHN. a vil-lage church, My on - ly

pp

JOHN. friend— My fa - ther, my fa - ther, my fa - ther,

f con passione

dim.

JOHN. gone, gone, gone! I have no

mf

JOHN. friend.

p

8 (He throws himself on a bench. The thunder becomes more distant.)

JOHN.

9 (*Moonlight begins; a ray moves slowly towards the bier*)

pp

(*John raises his head and listens*)

JOHN.
Cour - age!

JOHN.
there comes a change,

JOHN.
The thun - der

JOHN.

mut - ters far off and far less

JOHN.

fierce. The storm is

JOHN.

pass - ing:

JOHN.

Meno mosso.(quasi Andante.)

Moon - light re - turns, like

ppp

col. red.

JOHN.

sleep, when pain is o - ver.

pp

Solenne

JOHN. *mf* Ah! what is this? *f* Is death then ev - ry-where? *mf* Why

JOHN. *(He moves to the altar steps)*
not? An-oth-er wan-drer laid to rest!

JOHN. *p* Yes, like a sleep the moon - light touch-es him. O friend

JOHN. I nev - er knew! O pain-less sleep-er! You too are

JOHN. *mp* lone - ly, but your need is past!—

11 (He goes slowly behind the pillar L.)

JOHN.

pp tranquillo *ppp*

poco accel.

Poco piu animato. *p* *stacc.*

12 1ST RUFFIAN.
mf

This is the place, but where's the plunder?

1st R. *mf*

I'll not go be-fore I find him. Why not so loud, man?

2ND RUFFIAN. *p*

sh- not so loud!

1st R. *2ND RUFFIAN.*

Who's to hear us? Can't you see? There's the

2nd R. moon-light— that's un-luck-y— And the sha-dows seem to

2nd R. **12** *1ST RUFFIAN.*

move. Curse your moon-light, and your shadows.

1st R. Curse your sil - ly trem - bling tongue!

1st R. *(peering)* What's that yon-der? *2ND RUFFIAN. p.* 'Tis a

1ST RUFFIAN.

2nd R. bier. Ay! a bier, and what's up-on it?

(He goes up to look at the face)

1st R.

14 (at the bier)

1st R. Come, man? Come, man! Come, man! Come!

(John comes from behind the pillar.)

1st R. He's ours at last! Hold off!

JOHN.

JOHN. you there, hold off! What work is this you're

15

JOHN. af - ter?

1ST RUFFIAN. No work of yours— Be-gone, and leave us

2ND RUFFIAN.

JOHN. What! here for steal-ing? This poor worn-out

1st R. to it!

2nd R. Be-gone!

JOHN. *piu agitato.* gar - ment Cast by a soul that's gone be-yond your

1st R.

2nd R.

JOHN. reach!

1st R. *mf* This man de-ceiv'd us— died be-fore he

2nd R. *mf* This man de-ceiv'd us— died be-fore he paid,

JOHN. *cresc.*

1st R. *cresc.* paid, died be-fore he paid; we are but

2nd R. *cresc.* died be-fore he paid; we are but

16

JOHN. Who told you that the dead

1st R. ask - ing him for what he owed us.

2nd R. ask - ing him for what he owed us.

pp

JOHN. — can pay the liv - ing?

1st R. This way or that, he'll

2nd R. This way or that, he'll

mf

JOHN. How can he pay? He is not here, you can-not ev - en

1st R. pay!

2nd R. pay!

pp

JOHN. plun - der this emp - ty sem-blance of the man that's

1st R.

2nd R.

Allegro.

JOHN.  gone!

1st R. 


2nd R.  Rich men go

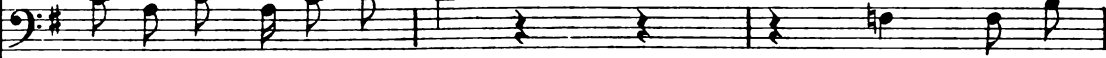
He may be gone, but yet not emp-ty hand-ed,


Allegro.



17

JOHN. 

1st R.  rich-ly ev - en to their graves. Ay! and there's

2nd R.  Ay! and there's ran-som-



JOHN. 

1st R.  ran - som- This same worn - out gar - ment,

2nd R.  This same worn - out gar - ment,



JOHN. *I say you shall not touch him—*

1st R. *We'll take in pawn.*

2nd R. *We'll take in pawn.*

JOHN. *I'll be his ran-som!*

1st R. *Why! he's*

2nd R. *Why! he's*

JOHN. *rall. I am his friend, and I am*

1st R. *none of yours?*

2nd R. *none of yours?*

rall. p

JOHN. *a tempo*
friend - less too!

1st R.

2nd R. *(The two Ruffians confer.)*

pp *p a tempo*

JOHN.

1st R. What's your

2nd R. Well, if you like then, What's your price?

JOHN. *mf* *(Draws a purse from his wallet and gives it to them.)* *dim.*
Take what I have, and leave the dead with

1st R. price?

2nd R.

Allegretto molto ritmico e non troppo mosso

JOHN.

me. *(They go to the altar steps, pour out the coins on*
8ves *col 8va*
them, and ring them.)

18

1st R.

2nd R.

mf
 Twen - ty, thir - ty, see them leap, gold - en beau-ties,
col 8va *mf* *p* *sonda 8va*

1st R.

2nd R.

mf
 Thir - ty, for - ty, here's a heap,
 clean and clink-ing,

1st R. *good for more than one day's drink-ing, Good for more than one day's drink-ing!*

2nd R. *Good for more than one day's drink-ing!*

19

(To the dead man.)

1st R. *You that used to be so great, See us*

2nd R.

f *p*

col 8va

1st R. *pock-et up the gold, you!*

2nd R. *Long e-nough you made us wait,*

mf

col 8va

1st R. *Now at last, at last we've bought and sold you,*

2nd R. *Now at last we've bought and sold you, now we've bought and sold you,*

(They rise to go.) **20** (To John, with a scornful gesture towards the bier.)

1st R. sold you! There's your bar-gain, We'll o -

2nd R. sold you!

1st R. -bey you- Ay! and wel-come:

2nd R. There's your bar-gain, We'll o - bey you- Ay! and

1st R. Take him, take him, take him! May - be

2nd R. wel-come: Take him, take him!

cresc. *mf* *p*

1st R. some day he'll re - pay you, Some day

2nd R. May - be some day he'll re - pay you,

pp

1st R. some day, some day, some day, When you find the

2nd R. Some day, some day, some day, When you find the

mf

1st R. way to wake him!

2nd R. way to wake him!

21 (They go to the door R.)

p

1st R. Take him, take him.

2nd R. Take him.

(The door clangs)

1st R. after them.) (Outside.) (Both laugh.)

2nd R. Good for more than one day's drinking!

dim.

JOHN.

pp

rall.

pesante

(Turning to the dead man.)

JOHN.

Good-night Com-pan-ion: Our af-fair is

Andante moderato.

JOHN.

done, and I am once more lone-ly.

p

22

(He kneels down before the altar: the moonlight is on him.)

JOHN.

I will pray.

JOHN.

Andante moderato.

JOHN. *mf*
Broth-er of men, I ask of thee to-

JOHN. *mf*
-day no ea - sy for - tune, no con-tin - uing

JOHN. *mf*
ci - ty: I am young and strong,

JOHN. *p*
I choose the wand'ring way, I kneel not yet for pi-ty:

JOHN. *mp*
On-ly I pray, wheth-er I halt or

JOHN. speed, to tread the road of life with - out an

cresc.

Andante maestoso. (non troppo lento.)

JOHN. end: to help the help - less, and to

p

JOHN. *cresc.* find at need some *f*

cresc.

25

JOHN. stron - - ger soul, some stron - - ger soul for

(The moonlight falls strongly on the crucifix.)

JOHN. friend! *f* *tesanie*

(The stage darkens, and the scene changes.)

(♩ = ♩)

First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in G-flat major. The right hand features a melody with a dotted half note in measure 1, followed by eighth and sixteenth notes. The left hand has a bass line with a dotted half note in measure 1, followed by eighth and sixteenth notes. A fermata is placed over the first measure of the right hand.

Second system of musical notation, measures 5-8. The right hand continues the melody with a dotted half note in measure 5, followed by eighth and sixteenth notes. The left hand has a bass line with a dotted half note in measure 5, followed by eighth and sixteenth notes. A fermata is placed over the first measure of the right hand.

26

Third system of musical notation, measures 9-12. The right hand continues the melody with a dotted half note in measure 9, followed by eighth and sixteenth notes. The left hand has a bass line with a dotted half note in measure 9, followed by eighth and sixteenth notes. A fermata is placed over the first measure of the right hand.

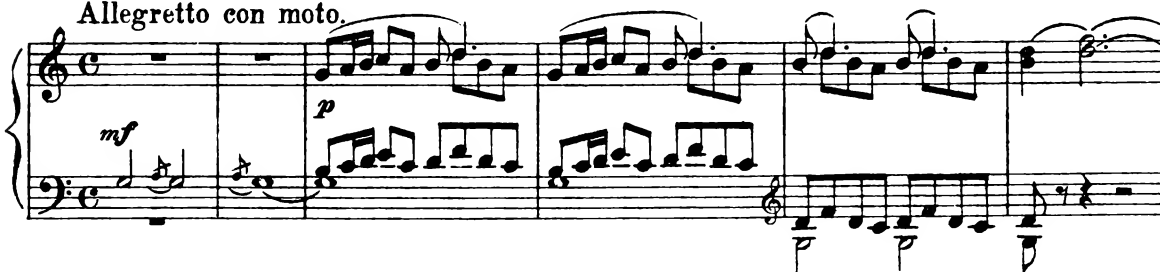
Fourth system of musical notation, measures 13-16. The right hand continues the melody with a dotted half note in measure 13, followed by eighth and sixteenth notes. The left hand has a bass line with a dotted half note in measure 13, followed by eighth and sixteenth notes. A fermata is placed over the first measure of the right hand.

Fifth system of musical notation, measures 17-20. The right hand continues the melody with a dotted half note in measure 17, followed by eighth and sixteenth notes. The left hand has a bass line with a dotted half note in measure 17, followed by eighth and sixteenth notes. A fermata is placed over the first measure of the right hand.

col. 26.

largamente

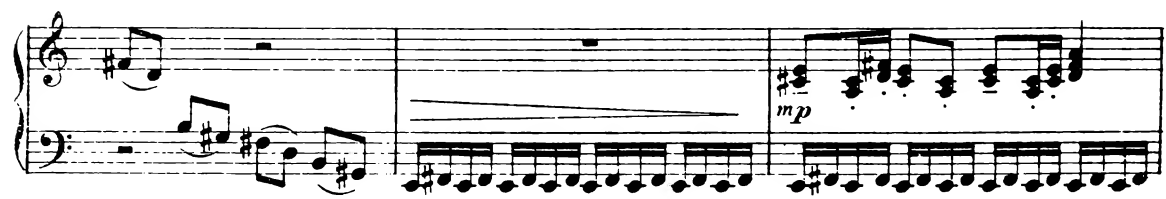
27

*Allegretto con moto.*

28



29



(When the darkness passes

mf

away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps.)

mf

p

30

mf *(Behind the scenes)* *(They laugh)*

Who's for a king-dom, who's for a Queen?

mf

And

SOP. *(They laugh)*

ALTO. that's a ve-ry old sto-ry! Who's for a king-dom,

SOP. *(The chorus enter by the road)*
Who's for a Queen? —

ALTO. Who's for a Queen? And that's a ve-ry old sto - ry!

31

SOP. *mf*
All in a morn - ing

ALTO. *(All laugh)*

SOP. glo - ry! All in a morn-ing

ALTO. *mf* All in a morn-ing glo - ry!

poco a poco cresc.

SOP. glo - - - - ry!

ALTO. la, la, la, la, la, la, la, la, la, la, la, la,

(John springs to his feet.)

32

JOHN (JOHN) Oh tell me, tell me,

SOP. *f* la, la, la, la, la, la, la,

ALTO. la, la, la, la, la, la, la, la,

JOHN. *(1st Girl) mf*
 what was the song you sang? Stay, here's a young one Shall we

SOP.

ALTO.

1st G.
 try him, girls?

SOP. *f*
 Yes! yes! give him a chance! give him a chance! Give him a

ALTO. *f*
 Yes! yes! give him a chance! give him a chance! Give him a chance. —

SOP. *(The girls gather in a group.)*
 chance!

ALTO.

33 Molto più moderato.

1st G. Who's for a king-dom, who's for a Queen?

SOP. All in a morn-ing glo - ry,

ALTO.

pp *colla parte*

Più lento.

1st G. Face more beau-ti - ful nev-er was seen,

SOP. *mf*

ALTO. All in a morn-ing glo - ry,

mf

1st G. *f* Heart more mas-ter-ful nev-er has been, *a tempo* And that's a ve-ry old

SO.: And that's a ve-ry old sto - ry,

ALTO.

stacc. *p*

1st G. *sto - ry*

SOP. *f* That's a ve - ry old sto - ry!

ALTO. *f* That's a ve - ry old sto - ry!

sf p

1st G. **4** Più lento Ma - ny a gay lad comes to town, — *a tempo* All in a morn - ing glo - ry

SOP. All in a morn - ing

ALTO.

pp p

1st G. *Più lento.* His heart goes up, and his heart goes down, And the *f*

SOP. glo - ry

ALTO. All in a morn - ing glo - ry!

accel. Tempo I.

1st G. Prin-cess strikes him dead with a frown, — And that's the same old

SOP. And that's the same old sto - ry,

ALTO.

mf. *f.* *p.*

35

1st G. sto - ry! But

SOP. *f.* and that's the same old sto - ry!

ALTO. That's the same, the same, the same old sto - ry!

f.

Più lento. *a tempo*

1st G. some fine day, as I've heard said, —

SOP.

ALTO.

p.

1st G. *mf* The

SOP. *mf* All in a morn-ing glo-ry
mf All in a morn-ing glo-ry

ALTO All in a morn-ing glo-ry

1st G. *più lento* *accel.*
lov-er will come that keeps his head, And Ma-dam will lose her own in - stead,—

SOP.

ALTO

36

1st G. And that's the end of the sto-ry.

SOP. And that's the end of the sto-ry! *f* (they laugh)

ALTO And that's the end of the sto-ry!

JOHN. (as if possessed by the song)

Più lento.

Face more beau-ti - ful ne - ver was seen, ne - ver was seen,

SOP.

ALTO.

Tempo I.

JOHN. All in a morning glo-ry! —

SOP.

ALTO. *f* (They gather round John, laughing) All in a morning glo-ry! —

f stacc.

Allegro leggiero. (♩ = ♩)

mf 1ST GIRL. Now then, young man, you

SOP.

ALTO.

p

1st G. seem to like the mu - sic, Why don't you come with

SOP.

ALTO.

37

f 2ND GIRL.

1st G. us and try your luck? Yes, come a-long,

SOP. Come a - long!

ALTO. Come a-long!

2nd G. you may be want - ed yon - der You neck-or - no-thing lads

SOP. you're want - ed!

ALTO. you're want - ed!

1st G. *I'll prom-ise you the game is worth the*

2nd G. *are get - ting scarce.*

SOP.

ALTO.

1st G. *can - dle you don't see such a Prin - cess ev - 'ry*

SOP. *you don't see such a prin - cess ev - 'ry*

ALTO. *you don't see such a prin - cess ev - 'ry*

1st G. *day. Nor such a gar - den!*

2nd G. *Nor such a gar - den!*

SOP. *day. Nor such a*

ALTO. *day. Nor such a*

38

1st G.

2nd G.

SOP.

ALTO.

gar den! Hung all

1st G.

2nd G.

SOP.

ALTO.

Hung all round a-bout with skeletons, with skeletons,

39

1st G.

2nd G.

SOP.

ALTO.

Skel-e-tons! Skel-e-tons! e-nough to make you

1st G. shi-ver. And ev - 'ry

2nd G. shi-ver.

SOP. shi-ver. shi-ver.

ALTO. shi-ver. e - nough to make you shiver.

mf

p

1st G. one of them was once a man that died for

2nd G.

SOP.

ALTO.

pp

40

1st G. love of her

2nd G. and glad to do it!

SOP. and glad to do it!

ALTO. and glad to do it!

f

(approaching John.)
Poco piu lento.

1st G. And

SOP That's a right sort for me!

ALTO That's a right sort for me!

1st G. some - day soon there'll come a lad that's the

41 *a tempo* JOHN. *mf*

1st G. right sort for her. What shall I

cresc. *p*

JOHN. say? My heart is beat-ing. Is it true? is it

JOHN. *mf*

true? true? Is this my for - tune?

42

1st G. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

2nd G. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

SOP. I. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

SOP. II. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, is it true?

ALTO. is it true? is it true?

42

1st G. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

2nd G. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

SOP. I. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

SOP. II. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

ALTO. Yes, yes, yes, yes! True e-nough! true e - nough! Some day or oth - er it

mp

43

1st G. must be true, True for the one who wins!

2nd G. must be true, True for the one who wins!

SOP. must be true, True for the one who wins!

ALTO must be true, True for the one who wins!

43

(The Girls begin to go off over the road.)

SOP. All in a morn-ing glo - ry!

ALTO All in a morn-ing glo - ry!

dim.

SOP.

ALTO

Poco meno mosso.

SOP. But some fine day, as

ALTO. But some fine day, as

p

SOP. I've heard said, The lov-er will come that keeps his head, — And

ALTO. I've heard said, The lov-er will come that keeps his head, — And

44

1st G. that's the end, that's the

2nd G. and that's the end, that's the end,

SOP. that's the end of the sto - ry, that's the end, that's the

ALTO. that's the end of the sto - ry, and that's the end, that's the end,

44

1st G end, that's the end of the sto - - ry.

2nd G that's the end, the end of the sto - - ry.

SOP. end, that's the end of the sto - - ry.

AL. C that's the end, the end of the sto - - ry.

(The Travelling Companion has appeared

unnoticed, and stands behind John.)

(Looking after the crowd.)

Piu lento.

45

JOHN. What do they mean? What shall I answer?

JOHN. *(startled)*
Good Sir, for-

p ma marcato
T.C. No need to ans - wer, John!

p *mf* *p* *colla parte*

JOHN. *(peering at him)* *p*
-give me- you call me by my name- I think I know you- But I'm a

T.C.

46
JOHN. *pp*
wanderer now I have for-got-ten -

T.C. *mf*
No, John,

pp *p*

JOHN. 

T.C. 

You nev-er look'd in-to my eyes, nor ev-er heard my voice un-til this



47 Agitato. *p ad lib.*

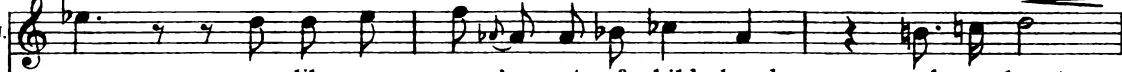
JOHN. 

It must be so— and you— you are not strange, Your

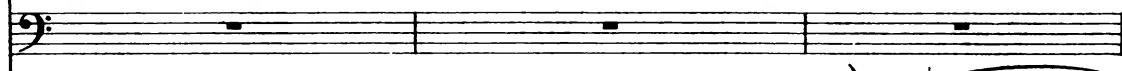
T.C. 


moment.



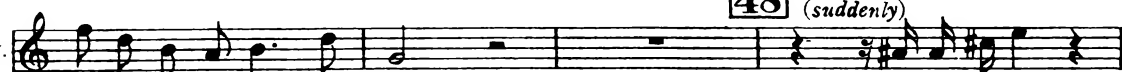
JOHN. 

eyes are like a mem'-ry out of child-hood, and my heart

T.C. 



48 (suddenly)

JOHN. 

echoes when I hear you speak— You knew my name?

T.C. 

Ay,



T.C. *That was ea - sy guessing! John is a pilgrim's name, and you're a pil - grim.*

Allegro vivace.

JOHN. *mf* *No, no, a pil - grim journeys to a shrine, and, when he*

JOHN. *poco rall.* *a tempo* *colla parte* *finds it, turns a - gain for home. I have no*

JOHN. 49 *f* *home, no shrine, and no re - turn - ing, no*

JOHN. *piu f* *life, no life, but what I find by the*

JOHN. *T.C.*

road - side. By the road - side are homes to sell in

T.C. *p*

plen - ty: Have you no gold? No small in - her-i-tance?

JOHN. **50** (*confused*)

I had a purse - Why should I tell you this?

T.C.

You had a purse, but yes - ter - day you lost it, fell among thieves,

p stacc. *pp*

JOHN. (starting) **51** T.C. *tranquillo*

T.C.
or paid an-oth-er's debt. Who told you? Nay! I have a gift of

T.C.
dream - - ing, last night in a deep sleep

JOHN.
T.C.
I dream'd of you. Last night — I too was

JOHN. *animato* *mf cresc.* *f*
dream - ing - That is past - To - day I tramp it. I must find my

(The men come along the road from R.)

JOHN. for - tune.

T.C. for - tune?
(in the distance)

CHO. SOP. la, la, la, la, la, la, la,

JOHN.

T.C. *f* For - - - tune, or fate,

SOP. la, la, la, la, la, la, la, la, la, la, la, la,

JOHN. *f* "And that's the end of the

T.C. Be careful!

SOP. la, la, la, la!

(♩ = ♩)

JOHN. sto - ry!"

TEN. PEASANTS.

BASS. *(a few)* *mf* So 'tis! so 'tis! Ay, that's the

p

JOHN.

TEN. *(a few)* *mf* Not yet a-while, I hope!

BASS. end of the sto-ry! *mf* Well, you're a hard one!

53

(starting forward)

JOHN. What do they mean?

TEN. *mf* And you're a soft, to want your sto - ry end-ed.

BASS.

(To the Chorus)

JOHN. Tell me the truth of the sto-ry!

TEN.

BASS. (ALL.)
I say that he's a hard one!

JOHN.

TEN. (ALL.)
Those good lads that chuck their lives a-way for the Prin - cess

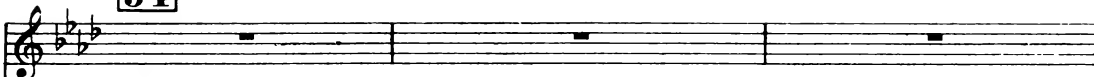
BASS. *f*
Those good lads that chuck their lives a-way for the Prin - cess

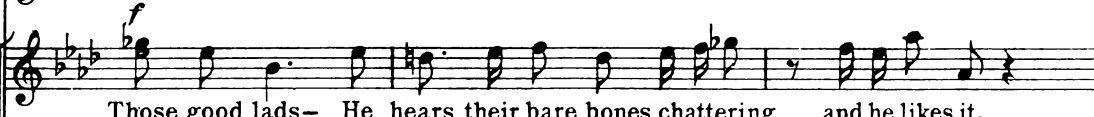
JOHN. Ah! for the Prin - - - cess yon - der-

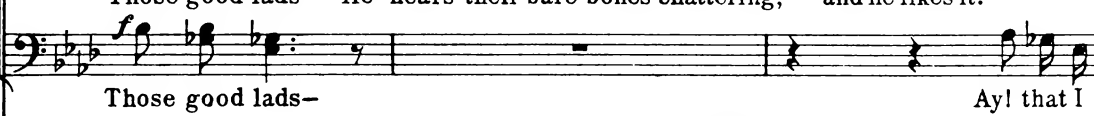
TEN. yon - der-


BASS. yon - der-

54

JOHN. 

TEN.  Those good lads- He hears their bare bones chattering, and he likes it.

BASS.  Those good lads- Ay! that I

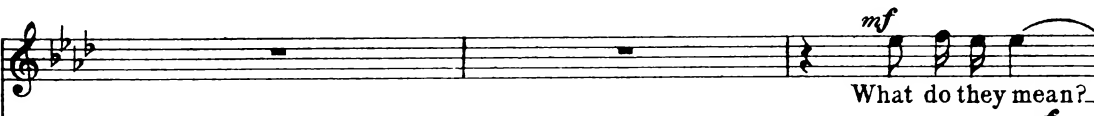



JOHN. 

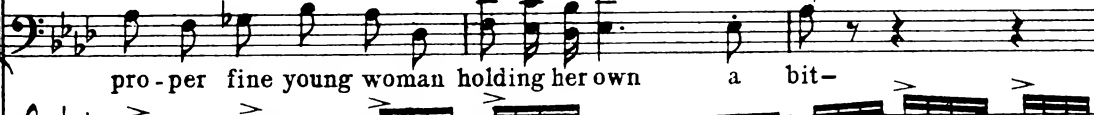
TEN. 


BASS.  do, I'm not a-shamed to say so. I like to see a



JOHN.  What do they mean?-

TEN.  I

BASS.  pro-per fine young woman holding her own a bit-



JOHN.

TEN. like to see a proper young man standing up to her, Staring his

BASS. Staring his

[55]

JOHN.

TEN. eyes out just to see her beau-ty, Staking his life

BASS. eyes out just to see her beau-ty, Staking his life

JOHN. *poco slentando*
(*fervently*) *mf* On-ly to see her beau-ty-

TEN. — and los-ing ev-'ry time.

BASS. — and los-ing ev-'ry time.

JOHN. Sta-king his life!

TEN. Ay! that's the

BASS. Ay! that's the joke!

JOHN. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. I. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. II. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

BASS I. Nothing to it! 'Tis life or

BASS II. Play - act - ing's nothing to it! 'Tis life or

(The T. C. who has been watching John, takes him by the arm and leads him aside.)

TEN. I. death! Mind you, mind you, he has his

TEN. II. death! Mind you, mind you, he has his

BASS I. death! Mind you, he has his chance! he has his

BASS II. death! Mind you, he has his chance! he has his

57

(looking over his shoulder at the peasants, who group together and talk)

JOHN.

TEN. I. chance! What do they mean?

TEN. II. chance!

BASS I. chance!

BASS II. chance!

p

JOHN. What shall I an - swer?

T.C. *mp* No need to

JOHN. *mf* Ah! but the Princess -

T.C. answer, John. She is a mortal

pp

T. C. dan - ger. They want a show to gape at: let them go.

TEN.

BASS.

p

58

TEN. Ay! let us go! Ay! let us go! let us go! —

BASS. Ay! let us go! Ay! let us go! let us go! —

TEN. (to John) Stay with the old man, you!

BASS. Stay with the old man, you! Good bye, Faint -

p

JOHN. *mf* How could they sing of her,

TEN. Good - bye, Faint - heart, Stay with the

CHO. - heart, Stay with the old man,

BASS. *cresc.*

JOHN. (♩ = ♩) if she were on - ly a beau - ti - ful tale?

TEN. old man, stay with the old man, You! You'll

CHO. stay with the old man, You! You'll

BASS. *cresc.*

59

JOHN. nev - er win fair la - dy!

TEN. nev - er win fair la - dy!

CHO. nev - er win fair la - dy!

BASS. *f*

59

TEN. You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,
 CHO. You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,
 BASS. You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,

(They go off down the road. L.)

TEN. ha! You've had your chance!
 CHO. ha! You've had your chance!
 BASS. ha! You've had your chance!

dim.

JOHN. *p (ad lib.)*
 I have my

pp *colla parte*

60

Andante quasi larghetto.
(Looking after the peasants.)

JOHN. chance? A Prin-cess,

JOHN. and a king - dom!

JOHN. That was no mock-er-y of fool-ish girls, That was a man's

61

T. C.

word! I must take my chance! Think twice of it—

T.C. JOHN.

The world has ma-ny king - doms, ma-ny Prin-cess - es! I must take my

mf

JOHN. T.C. *mezza voce*

chance! Think yet a-gain— This chance is life or death.

f pp

JOHN. *f animato*

The best— of all good rea-sons—

f

JOHN. *f allargando ff*

My Prin-cess — must be my life — or

sf ff

62

Allegro moderato.

(He breaks away, and follows the crowd down the road. L.)

JOHN.

death

Good-bye! Good-bye!

f

p

JOHN.

Good-bye!

(The T.C. looks gravely after

him as he goes.)

dim.

pp

63

Andante molto solenne e tranquillo.

T.C. *mp*

No gold! No guide! No swing-ing steel,

T.C. *pp* On - ly a dream and a song to win the world!

64 T.C. *f* Go forth! Go forth!

T.C. *8* O gal - lant heart! O heart of youth that

T.C. will not count the cost! A flash of

65 T.C. *sf* *p* morn - ing sun light, a call of the wan - d'ring wind, and a -

T.C. *cresc.*

- lone, a - lone,

T.C. *f*

a - lone thou art gone, a - lone thou art

66

T.C. *f*

gone to dare the death! No! not a -

T.C. *p* (Turning towards L.)

- lone! Dare what you will,

T.C. *f* (Turning full face.)

dare what you will, You

T.C. still, you still shall find a

friend! *Pesante e maestoso.*

mf

(The T.C. standing awhile as if transfigured, turns, and follows John down the road. L.)

cresc.

f *dim.*

(Slow Curtain.)

pp

ACT II.

Allegro.

f

mf

mf

f

p stacc.

p

cresc.

The musical score is written for piano and consists of six systems of staves. The first system begins with a first ending bracket labeled '1' and includes dynamic markings *mp* and *p*. The second system continues the melodic and harmonic development. The third system features a prominent triplet in the right hand. The fourth system includes a *mp* marking and another triplet. The fifth system contains a *cresc.* (crescendo) marking and a triplet. The sixth system concludes the piece with a final chord and a sustained bass line.

2 (*The curtain rises. The Palace Square.*)

First system of musical notation. The piano part features a forte (*f*) dynamic. The melody in the right hand includes triplet markings (*3*) over the eighth and sixteenth notes.

Second system of musical notation. The piano part continues with a steady eighth-note accompaniment. The right hand features a series of triplet markings (*3*) over the eighth notes.

Third system of musical notation. The piano part features a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, with a final measure ending on a whole note chord.

Fourth system of musical notation. The piano part features a *rall.* (rallentando) marking. The right hand has a melodic line with a fermata over the final note. Above the system, the text "(Enter the Princess on the Ter-)" is written.

Fifth system of musical notation. The piano part features a *Lento.* (Lento) marking and a *p* (piano) dynamic. The right hand has a melodic line with a fermata over the final note. Above the system, the text "-race L.)" is written. To the right, the text "Recit. PRINCESS." is written, followed by the lyrics "Howshall I un - der -".

PRIN. -stand? How shall a maid un - wind with her own

PRIN. trem-bling hand the tan - gled thread of her mind?

PRIN. There was a song I laugh'd at long a -

PRIN. -go I heard my old nurse sing it, long a - go, long a -

Allegretto. *p* *pp*

PRIN. -go. "What

PRIN. makes your eyes so proud, daugh-ter, my daugh-ter? What makes your eyes so

PRIN. proud, your heart so brave? Lit - tle you care, — daugh-ter, If

PRIN. those who dare, daugh-ter, go to their grave." So

Animato.
Quasi Recit. *mf*

PRIN. brave was I and proud? Ah, long a - go, long a - go.

p poco meno

PRIN.

Poco più mosso.

PRIN. "Tru - ly I can - not tell, moth-er, my moth-er,

PRIN. *cresc.* Tru - ly I can - not tell, *f* So was I born.

PRIN. While life's a game, moth-er, and love's a name,

PRIN. moth-er, *f* All men — I scorn."

4

Quasi Recit:

RIN. *p* That too was long a - go, long a - go! All's tangled now,

PRIN. *tan - gled.*

pp

PRIN. *A tempo con moto.* *mf* "Some day, when love — comes, daugh-ter, my daughter,

p

PRIN. *cresc.* Some day when love — comes, Scorn shall be dumb.

cresc.

PRIN. With a man's right, — daugh-ter, with a man's right. —

PRIN. *(Enter the King.)* daugh-ter, with a man's might, — daugh-ter,

PRIN. *(imitando)*
The man — will come!" Pray Heav'n the man — will

senza tempo
PRINCESS.
KING. come! My Fath-er! Are you then so wea-ry of me? No, no. I am not

5 *al tempo (alla Recit.)* 3
KING. wea-ry, I am per-plex! I am per-plex! Oh, what per-plexes

al tempo
PRIN. you? The heart of wo-man is past find-ing out— too

KING. deep, too full of hard and crook-ed ways, too dark to see through

PRINCESS. KING.

PRIN. Fa-ther, I am sor-ry, That is my trou-ble too! I

Allegro moderato.

KING. know, I know, I know, and here's this fol-ly, here's the day a-

[6] PRINCESS. KING.

KING. -gain. My day. Yes, yes, yes, yes, Your

KING. day and my day too, and all fool's day! We well may be per-

KING. -plext! Foi-ly of youth- wooing a phantom Princess-

KING. *Fol-ly of wo-man— hold-inger-self too high— Fol-ly of age, Fol-ly of*

KING. *age— trying to rule the wild— What does it*

KING. *mean? What shall I say? What shall I do? I am per-plext, I am per-*

KING. *-plext, I am per - plect!*

PRIN. Spi - rit of Youth - woo - ing he knows not

PRIN. what - Spi - rit of wo - man,

WIN. hold - ing the truth so high -

PRIN. 8 Spi - rit of Love com - ing to

PRIN. rule his own — What does it mean? what does it mean?

PRIN. Pe-ri! of loss, pe-ri! of gain, When is the hour? How should I

cresc. *poco stentando*

PRIN. tell?

KING. Now is the hour!

a tempo *f*

PRIN. If but the man would come! Ma - ny have come for a

KING. Many have come, many have come.

mf *(Bitterly.)* *p*

PRIN. crown. None of them loved, none of them loved,

KING.

PRIN. None of them knew my thought. Ah, there are ways! won-der-ful

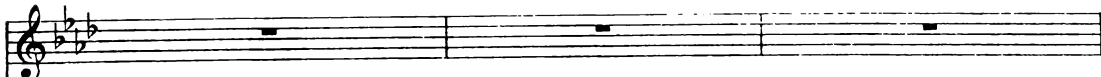
KING. How could they know? How could they know?


PRIN. ways! Love when he comes, when he


KING.

PRIN. comes, Love guess-es all!

KING. Why should a man,

PRIN. 

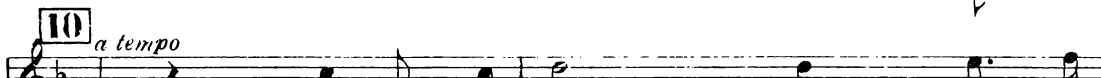
KING.  *cresc.*
wooing as men will woo, pay such a price, win but the death of despair?

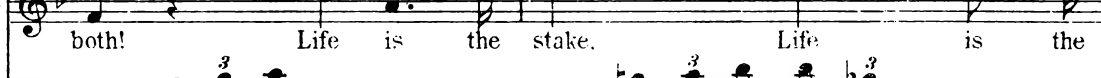


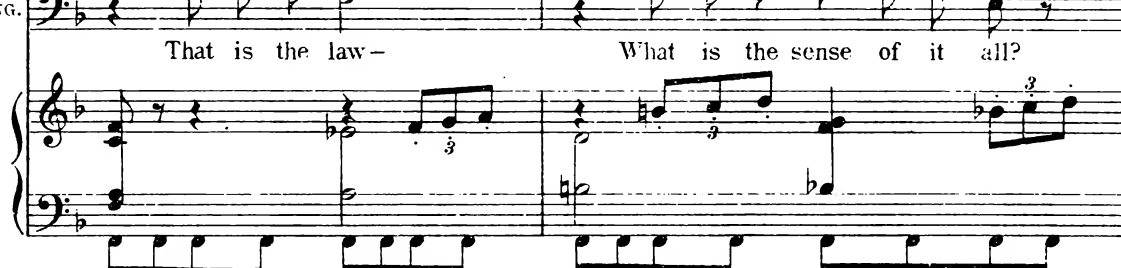
PRIN.  *poco rit.*
That is the law, That is the law, Life is the stake for us


KING. 

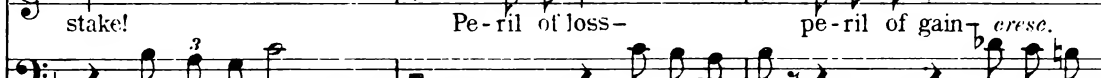


10 *a tempo*
PRIN. 
both! Life is the stake. Life is the

KING. 
That is the law - What is the sense of it all?



PRIN.  *cresc.*
stake! Pe- ril of loss- pe- ril of gain *cresc.*

KING. 
What does it mean? Woman's a witch, Woman's a



PRIN. *f* Love when he comes *f*

KING. *f* witch! Man is a fool! *f* Man is a fool!

PRIN. *f* re - con-ciles all. *(Exit R.)*

KING. *mf* I am per-plex, I am per-

Allegro vivace.
(Bell from the Castle.)

PRIN. *(He follows her out.)* *parlando*

KING. -plext, per-plext, per-plext.

(A crowd begins to gather.)

BELL. 

PRIN. 

KING. 


11

BELL. 

PRIN. 

KING. 



PRIN. 

KING. 



Poco piu lento.

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

SOP. *mf*

ALTO. *mf*

TEN. *mf*

BASS. *mf*

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

simili

SOP. *f*

ALTO. *f*

TEN. *f*

BASS. *f*

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

SOP. king - dom for the best of you, A rope for all the rest of you,

ALTO. king - dom for the best of you, A rope for all the rest of you,

TEN. king - dom for the best of you, A rope for all the rest of you, The

BASS. king - dom for the best of you, A rope for all the rest of you, The

(John has entered among the crowd, coming thro' the gate.)

SOP. The

ALTO. The

TEN. lad that loves a lot-ter-y will nev-er stand a-side! The

BASS. lad that loves a lot-ter-y will nev-er stand a-side! The

SOP. lad that loves a lot-ter-y will nev-er stand a-side!

ALTO. lad that loves a lot-ter-y will nev-er stand a-side!

TEN. lad that loves a lot-ter-y will nev-er stand a-side!

BASS. lad that loves a lot-ter-y will nev-er stand a-side!

JOHN. **13** *mf* These folk are gay e-nough: but I am lone - - ly.

p stacc.

JOHN. Lone - ly and lost - not one a-mong them all so much as

pp

(The King and Princess reenter behind the crowd, and pass towards the palace steps R. to L.)

JOHN. sees me - I am rest-less, rest-less.

p *pp*

JOHN. A stir in the crowd.

(Wood Wind.)

JOHN. I won - der who comes now,

poco a poco cresc.

JOHN. who pass-es yon-der, to-ward the Pa-lace

JOHN. steps, 14 *f* a

(She turns and waves her hand to the people.
John sees her face.)

JOHN. la - dy- Ah! What is this?

p

JOHN. The world is changed,

JOHN. *cresc.*
 The dawn has a - ris - en, The shadows are fleeing a - way, —

JOHN. **15**
 All is a morn - ing

p
col Red.

JOHN.
 glo - ry, —

(The King and Princess go into the Palace.)

JOHN

dim. *p*

JOHN. *agitato* *cresc.* *f*

Oh! can it be— Oh! can it be the Prin-cess?

JOHN. *animato*

What care I? Pea-sant or Prin-cess,

JOHN.

There's my share of the sun - - - light,

16

JOHN.

Heart of me, Life of me, Death of me, What care

Allegro. (*The crowd turn upon him.*)

JOHN. *I?* _____

TEN.

BASS. *mf*

Allegro. Young

f

stacc.

JOHN.

TEN. *mf*

BASS.

Young man, Young man, You take a deal of room, and

man, Young man, You take a deal of room, and

JOHN.

TEN. *cresc.*

BASS. *cresc.*

make a deal of noise too- What's your trouble?

make a deal of noise too- What's your trouble?

p

(*To the nearest man.*)

17

(The girls recognise John.)
cresc.

JOHN. *mf*
Sir, if you will be kind, I pray you tell me—

SOP. *f*
See! see! see! Look at him!

ALTO. *f*
See! see! see!

18

SOP. *f*
Look at him! Look at him! Here's the fel - low that

ALTO. *f*
Look at him! Look at him! Here's the fel - low that

SOP. *f*
heard our song, heard our song and could not fol-low. Faint heart,

ALTO. *f*
heard our song, heard our song and could not fol-low. Faint heart,

JOHN. must, but tell me who was this that went a-way-

SOP.

ALTO.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piano part includes chords and melodic lines that support the vocal parts.

JOHN. The la - dy pass-ing yon - - der? Hear—

SOP. —————

ALTO. ————— Hear—

cresc.

SOPI. Hear him! Hear him! Hear his ques - tion!

ALTO. — him! Hear him! Hear his ques - tion!

mf

SOPI. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

SOPR. All our sing-ing, all we told him, all's for - got - ten, ev - 'ry

ALTO. All our sing-ing, all we told him, all's for - got - ten, ev - 'ry

JOHN. *3*
Why should you won - der? All my life's for - gotten, All I have

SOPI. word!

SOPR. word!

ALTO. word!

pp

20

cresc. *f*

JOHN. *pp*
thought or hoped or seen un-til this hour— un - til I saw her eyes!_____

SOP. I. _____

SOP. II. _____ *f*
Ha! ha!

ALT. I. _____

ALT. II. _____

JOHN. _____

SOP. I. *f*
Un - til he saw her eyes!_____ Ha! ha! ha!

SOP. II. *f*
ha! Ha, ha, ha, Ha, ha, ha,

ALT. I. *f*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ALT. II. *f*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

p

JOHN. 

SOP. I.  Faint - heart has seen the Prin - cess! Ha, ha, ha, ha, ha,

SOP. II.  Faint - heart has seen the Prin - cess! Ha, ha, ha, ha, ha,

ALT. I.  Ha, ha, ha, ha, ha,

ALT. II.  Ha, ha, ha, ha, ha,



JOHN.  Whenshall I see her a - gain? Will she re - turn?

SOP. I.  ha!

SOP. II.  ha!

ALT. I.  ha!

ALT. II.  ha!



JOHN. Will she re - turn?

SOP. Pre-sent-ly, presently she'll re-turn,

ALTO. Pre-sent-ly, presently she'll re-turn,

21

JOHN. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

SOP. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

ALTO. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

(Indignantly.)

JOHN. Suit - ors? Her suit-ors? Who dares call himself her

SOP.

ALTO.

JOHN. *suit - or?*

SOP. *mf* Who dares? *f* An - y good lad whose heart is high -

ALTO. *f* An - y good lad whose heart is high -

cresc. *mf*

JOHN.

SOP. An - y good lad who runs his risk, An - y who's rea-dy to pay the price!

ALTO. An - y good lad who runs his risk, An - y who's rea-dy to pay the price!

22 *poco ad lib.*

JOHN. What may a man not risk - What is the price that he must pay for fail - ure?

SOP.

ALTO.

pp *colla parte*

Lento. 2nd GIRL. *Allegro.*

2nd G. On-ly his bones! _____

JOHN. _____

SOPRANO. Bones! _____

ALTO. Bones! _____

TEN. _____

BASS. _____

Lento. *Allegro.*

p

2nd G. _____

JOHN. _____

SOPRANO. *(Pointing at the skeletons.)*
Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

ALTO. Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

TEN. _____

BASS. *(The men come forward.)* _____

SOP. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

ALTO. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc-ing there!

TEN. Bones, bones, bones! Look at them danc-ing there!

BASS. Bones, bones, bones! Look at them danc-ing there!

SOP. *mf* Once they were jol-ly young gen-tle-men.

ALTO. *mf* Once they were jol-ly young gen-tle-men, *mf*

TEN. *mf* Once they were jol-ly young gen-tle-men,

BASS. *mf* Once they were jol-ly young gen-tle-men,

SOP. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

ALTO. *f* Once they were jol-ly young gen-tle-men. *ff* Now they are ske-le-tons,

TEN. *f* Once they were jol-ly young gen-tle-men, *ff* Now they are ske-le-tons,

BASS. *f* Once they were jol-ly young gen-tle-men, *ff* Now they are ske-le-tons,

SOP. ske-le-tons ske-le-tons bare!

ALTO. ske-le-tons ske-le-tons bare!

TEN. ske-le-tons ske-le-tons bare!

BASS. ske-le-tons ske-le-tons bare!

JOHN. Ske-le-tons! Ske-le-tons! But they had their chance!

TEN.

BASS.

JOHN. They lost! but they had their

TEN.

BASS.

JOHN. chance!

TEN. *f* Let him a - lone - *(Moving to the gate.)* He's caught!

BASS. *f* Let him a - lone - He's caught!

f *mf* *dim.*

TEN. *(♩ = ♩.)* But who comes next?

BASS. *mf* But who comes next? *2nd BASS.* Who's that upon the road?

p

25

SOP.

ALTO.

TEN. *mf* TENCOR. He's here in no time!

B.I. *1st BASS.* How fast he tra-vels! What a pair of legs!

B.II.

SOP. *mf* Where can he come from?

ALTO. *mf* Where can he come from?

TEN. And what a head-piece!

B.I. BASS I. Out of the Seven Sleepers

B.II. BASS II. Out of the Seven Sleepers

SOP. *f* No, no, I tell you, he's

ALTO. *f* No, no, I tell you, he's

TEN. Or off a mon-u-ment!

B.I. den, may be!

B.II. den, may - be!

JOHN. **26**

Shame! Shame! you go beyond a

SOP. just got up out of a good green grave!

ALTO just got up out of a good green grave!

TEN.

BASS.

cresc.

26

(The Travelling Companion enters by the gate. John goes up to him and takes him by the hand.)

JOHN. jest! The man's my

SOP. What's that to trouble you?

ALTO What's that to trouble you?

TEN. What's that to trouble you? What's that to trouble you?

BASS. What's that to trouble you? What's that to trouble you?

p

3 3 6

(To the T.C.)

JOHN. friend. Say it is true, Tell them we two are

(looking round at the crowd.) *mf* T.C. (holding John's hand.)

JOHN. friends, and who tries one — tries both! Yes!

T.C. We are friends, and who tries one — tries

Moderato.

(All turn to the Palace.)

T.C. both!

(The King, Princess and Attendants enter on Terrace, preceded by a Herald with Trumpeters.)

SOP. The Princess!

ALTO. The Princess! The Princess!

TEN. *mf* The Princess! The Princess! The Princess!

BASS. The Princess! The Princess! The Princess!

poco a poco cresc.

27

Musical score for measures 27-28, piano part. The score is written for grand staff (treble and bass clefs). Measure 27 begins with a treble clef and a key signature of one sharp (F#). The bass line features triplet eighth notes. Measure 28 continues the piano accompaniment with a *cresc sempre* (crescendo sempre) marking.

Trpt.

Musical score for measures 27-28, trumpet part. The score is written for a single trumpet line. Measure 27 begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a forte (*f*) dynamic. Measure 28 continues the trumpet part with a *ff* (fortissimo) marking.

28

Musical score for measures 28-29, piano part. The score is written for grand staff (treble and bass clefs). Measure 28 continues the piano accompaniment. Measure 29 begins with a treble clef and a key signature of one sharp (F#). The bass line features triplet eighth notes.

(The Herald steps forward with his Trumpeters.)

Musical score for measures 29-30, piano part. The score is written for grand staff (treble and bass clefs). Measure 29 continues the piano accompaniment. Measure 30 begins with a treble clef and a key signature of one sharp (F#). The bass line features triplet eighth notes.

HERALD.

f ad lib.

HER.

O-yez! O-yez!

Musical score for measures 31-32, piano part. The score is written for grand staff (treble and bass clefs). Measure 31 continues the piano accompaniment. Measure 32 begins with a treble clef and a key signature of one sharp (F#). The bass line features triplet eighth notes.

senza tempo

HER.

If an - y here de - sires to come as suit - or to our Lord the King

Moderato.

HER.

for the Princess and half this roy - al king - dom, Let him stand

forth!

SOP.

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

ALTO.

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

TEN.

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

BASS.

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

29

SOP. Hurrah! Who's for a wedding? Who's for a wedding?

ALTO. Hurrah! Who's for a wedding? Who's for a wedding?

TEN. Hurrah! Who's for a wedding? Who's for a wedding?

BASS. Hurrah! Who's for a wedding? Who's for a wedding?

29

(The crowd has made a wide
circle before the steps.)

HERALD.

Let him stand

SOP. Suit-ors? Suitors? Suitors, an-y merry suitors?

ALTO. Suit-ors? Suitors? Suitors, an-y merry suitors?

TEN. Suit-ors? Suitors? Suitors, an-y merry suitors?

BASS. Suit-ors? Suitors? Suitors, an-y merry suitors?

(John steps forward
into the middle.)

HER. *forth!*

SOP. *più f*
Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

ALTO. *più f*
Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

TEN. *più f*
Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

BASS. *più f*
Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

SOP. *ff* **30**
Hur - rah! here's one! Hur - rah! Here's one!

ALTO. *ff*
Hur - rah! here's one! Hur - rah! Here's one!

TEN. *ff*
Hur - rah! here's one! Hur - rah! Here's one! *p* Oh what a

BASS. *ff*
Hur - rah! here's one! Hur - rah! Here's one!

30

SOP. *mp* Oh what a

ALTO. *p* What a coat for a King! Poor Johnny Scarecrow!

TEN. scare-crow!

BASS. *p* Oh what a coat for a King!

SOP. *cresc.* coat for a King! Jack o' the

ALTO. Jack o' the Green!

TEN. *mp* *cresc.* Poor Johnny Scarecrow! Jack o' the Green!

BASS. *mf* Jack o' the Green!

31

SOP. Green! — Jack o' the Green!

ALTO. — Poor Johnny Scare-crow! Jack o' the Green!

TEN. Jack o' the Green! Jack o' the Green!

BASS. Jack o' the Green! — Jack o' the Green!

p *f* *ff*

31

(All laugh loudly)

KING. *mp* 3 He is too young, too young for this;

SOP. —

ALTO. (Ironical) Too senti-

TEN. *p* 3 He is too young!

BASS. —

p

(To the Princess.)

KING. *Send him a-way with a laugh and a*

SOP. *Send him a - way!*

ALTO. *-men-tal!*

TEN.

BASS. *Too sub-lime!*

poco rall.

KING. *kiss, Bid him re-turn in*

SOP. *Send him a-way! Bid him re -*

ALTO. *With a laugh and a kiss, Bid him re -*

TEN. *Bid him re - turn in ten years time!*

BASS.

poco rall.

JOHN. *mf* Più lento. (*quasi Larghetto*)

Of Kings and crowds I make but

KING. ten years time!

SOP. - turn in ten years time!

ALTO. - turn in ten years time!

TEN.

BASS. ³ Bid him re-turn in ten years time!

Più lento. (*quasi Larghetto*)

JOHN. (He holds out his hand to the light; I'll keep my courage, and trust my friend My

KING. (to himself sotto voce) ³ I am perplex'd!

SOP.

ALTO. *p* Too sen - ti - men - tal!

TEN. *p* Too sublime!

BASS.

T.C. but always looks at the Princess.)

JOHN. eyes are fill'd with heart's de - light; — I
(to the Princess) sotto voce
 KING. Send him a-way!
sotto voce p
 SOP. He is too
 ALTO.
 TEN.
 BASS.

32
 JOHN. love, — and I fore-see — the
 KING. Send him a-way with a laugh and a kiss,
 SOP. young for this!
 ALTO.
 TEN.
 BASS.

PRIN. *mf* Of

JOHN. end.

T. C.

KING. *mf* Bid him re - turn in ten years'

SOP. *mf* Send him a-way with a laugh and a

ALTO. Bid him re - turn in ten years'

TEN. Bid him re - turn, re - turn in ten years'

BASS. Bid him re - turn in ten years'

PRIN. kings and crowds he makes but light; He keeps his

JOHN. *mf* I'll keep my courage,

T. C. *mf* She scorns, but she ad -

KING. time.

SOP. kiss.

ALTO. time.

TEN. time.

BASS. time.

PRIN. courage and trusts his friend. His

JOHN. and trust my friend. My

T. C. - mires him too. He dares too much, but yet he

KING. I am per-plexed, I am per-plexed,

SOP.

ALTO.

TEN.

BASS.

PRIN. eyes are filled, his eyes are filled, are

JOHN. eyes are filled, my eyes are filled, are

T. C. dares: He is a man; His face is

KING. Send him a - way, Send him a - way,

SOP. Send him a -

ALTO. *p* *3* Send him a - way!

TEN. *p* Too sublime!

BASS. *p* Too sen-ti-men-tal!

PRIN. filled with heart's de - light, — He loves —

JOHN. filled with heart's de - light. — I

T. C. — true, is true, — And fi -

KING. Bid him re - turn in ten years' time. *p*

SOP. — way! Too sub -

ALTO. Too sub -

TEN. Too sub -

BASS. Too sub -

PRIN. — and I fore-bode the end, He loves —

JOHN. love, — and I fore-see the end, I love, I

T. C. — - nér, fi-ner than the coat he wears, — He is a

KING. Send him a-way! He is too young for this, Find him a way!

SOP. - lime! Send him a -

ALTO. - lime! Send him a -

TEN. - lime! Send him a -

BASS. - lime! Send him a -

34

PRIN. *p* and I fore - bode the end.

JOHN. love — *p* and I fore - see the end.

T.C. man; — *p* and I fore - see the end.

KING. He is too young for this.

SOP. — way! *p* Too young for this.

ALTO. — way! *p* Too young for this.

TEN. — way! *p* Too young for this.

BASS. — way! *p* Too young for this.

p *pp*

PRIN. *p* I forebode the end.

JOHN.

T.C.

KING. *(parlando)* *3* I am perplex!

SOP. *ppp 3* Send him a - way!

ALTO. *ppp 3* Send him a - way!

TEN. *ppp 3* Send him a - way!

BASS. *ppp 3* Send him a - way!

p *pp*

Moderato con espress.

(The Herald steps forward.)

f *tr.*

HERALD. O-yez! O-yez!

(to John)
senza tempo

HER. Sir, you that have de-sired to come as sui-tor to our Lord the King

HER. for the Prin-cess and half this roy-al king-dom, mark you the

a tempo

HER. terms. If you ac-cept them, well; But

p *pp*

senza tempo

HER. if there be one ar-ti-cle a-mong them, where-of you do re-

a tempo

HER. *3*

-pent, Then_ are you free _____ with-out word spo-ken to be-gone from

35 *rit.* (John does not move but gazes at the Princess.)

HER. hence. Mark then, to - day Her Grace sets forth her

rit.

HER. rid-dle. To-mor-row, at this selfsame hour you answer ac-cord-ing to your

p. (John does not move)

HER. skill. Ans-wer you right, The Prin-cess crowns you here.

(Pointing at the skeletons.)

HER. Answer you wrong, you take your place with those Who failed be -

p

(The Princess goes forward upon the steps. She is grave and looks straight at John.)
Più lento.

36 (John does not move.)

HER. *-fore.* *O-yez!* *O-yez!* Her Grace will speak.

PRINCESS.
 Sir, you are young, too young to

JOHN. (bowing gravely.) PRINCESS (earnestly)
 die. Yet, Madam, not so young as you that sentence me. I do not

37 JOHN. *mf accel.*
 wish it— you are not bound—Take back your word and go. What is your riddle Madam?

Più mosso e sempre più agitato.
 PRINCESS. (more earnestly) JOHN. *più f s*
 Go, I entreat you, you vex my peace. What is your

ancora più mosso *cresc.*

PRIN. I will not tell you— Why have you no fear?

JOHN. riddle, Madam?

più f

Sempre più agitato.

PRIN. Why will you not obey me?

JOHN. *più f* The riddle, Madam! *più f* The riddle, Madam!

cresc.

38

PRIN. Have your

JOHN. *ff* The riddle!

SOP. *f* The riddle! The riddle! *ff* The riddle!

ALTO. *f* The riddle! The riddle! The riddle! *ff* The riddle!

TEN. *f* The riddle! The riddle! The riddle! The riddle! *ff* The riddle!

BASS. *f* The riddle! The riddle! The riddle! The riddle! The riddle! *ff* The riddle!

38

Molto adagio.

mp ma marcato

PRIN. will! A woman's heart's her own till it be known -

PRIN. *mf* Tell me my thought! Look deeply and de - clare what's hidden

PRIN. *più f* there - Tell me my thought! *più marcato.* If you have true love's

PRIN. sight, Read me a - right, Tell me my thought!

Allegro.

SOP. *mf* Rid-dle-me, Riddle-me-ree! *cresc.* Rid-dle-me, Riddle-me-ree! So

ALTO *mf* Rid-dle-me, Riddle-me-ree! *cresc.* Riddle-me, Riddle-me-ree! So

TEN. *f* Rid-dle-me, Riddle-me-ree!

BASS. *f* Rid-dle-me, Riddle-me-ree!

SOP. she is the rid-dle her - self! Oh my heart! What a mas-ter-piece!

ALTO. she is the rid-dle her - self! What a mas-ter-piece!

TEN. Oh my heart! What a mas-ter-piece!

BASS. What a mas-ter-piece!

SOI. It's blind-man's buff! That's what it is for him!

ALTO. It's blind-man's buff! That's what it is for him!

TEN. It's blind-man's buff! That's what it is for him! Blind - man.

BASS. Blind - man.

40 (The Herald comes forward again.) Moderato.

SOP. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

ALTO. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

TEN. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

BASS. Blind - man! Blind - man! Catch her if you can! Catch her if you can!

senza tempo

JOHN.

HER.

Sir, for the last time now you make your choice You have heard Her Grace's riddle, will you

pp colla parte

A tempo Moderato

JOHN.

HER.

I will come and answer here to -
come and answer here to - mor-row?

ad lib.

41 *Allegro giusto.* (*The Herald and the Court go into the Palace. John stands in the middle, gazing after them.*)

JOHN.

HER.

SOP.

ALTO.

TEN.

BASS.

-morrow!

Hell'sing a dif-fer-ent tune.

What if he did? Hell'sing a dif-fer-ent tune.

Well said, young un' Ay he faced her well!

Well said, young un' I like his courage!

mf

41 *Allegro giusto.*

cresc.

SOP. — this time to-mor-row!

ALTO. — this time to-mor-row!

TEN. To-mor-row, to-mor-row! a guess for to -

BASS. To-mor-row, to-mor-row! a guess for to -

(♩ = ♩) (The Girls form a ring round John.)

SOP. I hope it's a wedding! Bones!

ALTO. I hope it's a wedding! Bones!

TEN. -morrow! I fear it's a fu - ne-ral!

BASS. -morrow! I fear it's a fu - ne-ral!

SOP. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

ALTO. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

TEN.

BASS.

42

SOP. *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

ALTO. *f* Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

TEN. *f* (The men join the ring) Bones, bones, bones, look at them dancing there!

BASS. *f* Bones, bones, bones, look at them dancing there!

42

SOP. *mf* Once they were jol-ly young gen-tle-men,

ALTO. *mf* Once they were jol-ly young gen-tle-men,

TEN. *mf* *cresc.* Once they were jol-ly young gen-tle-men,

BASS. *mf* *cresc.* Once they were jol-ly young gen-tle-men,

mf *cresc.*

SOP. *f* *cresc.* Once they were jolly young gentlemen. Now they are skeletons, skeletons, skeletons,

ALTO. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

TEN. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

BASS. *f* *cresc.* Once they were jolly young gentlemen, Now they are skeletons skeletons, skeletons,

43 Animato e con fuoco. (They all dance round John, who

SOP. skeletons, skeletons bare! *ff*

ALTO skeletons, skeletons bare! *ff*

TEN. skeletons, skeletons bare! *ff*

BASS. skeletons, skeletons bare! *ff*

43 *ff*

still gazes at the Castle.)

mf

ff

44 *cresc.*

(The Curtain falls quickly.)

f *ffp* *f*

ACT III.

Adagio non troppo.

The curtain rises. The Palace Square. Night. John and the

1 *T. C. are at the Inn R. They watch while the lights go out one by one. At last only the*

centre window—the Princess's— remains lighted.

JOHN. *p* 'Tis a still night.

T. C. *p* Ay, if the still - ness

JOHN. 2 I think it will not— Ev - en as you speak I feel a change, a

T. C. last.

JOHN. warn-ing: now the air is tense and full of fear— what have I

T. C.

JOHN. done! I have giv'n my word to answer her— to guess

T. C. What have you done, John?

pp *pp*

JOHN. a woman's thought— that is to find my way in dark - est night a -

T. C.

3

Allegro moderato.

JOHN. - cross an unknown country— No, not unknown, not unknown: half of her

T. C.

mf *cresc.* *ppp* *mf* *pp*

Adagio.

JOHN. heart is mine—

T. C. So then to sleep.

p

JOHN. *mf*
I cannot sleep — half of her heart is mine and half else —

T. C.

JOHN. *f*
where — Where then? That is the rid-dle, which I must solve or die

T. C.

JOHN. *rail.*
That which she fol-lows That which has power on her!

T. C. My friend, —

Adagio. Allegro moderato. *mf*
JOHN. I cannot sleep! How can I pierce the

T. C. go sleep!

5

JOHN. *sotto voce* dark, and fight with sha-dows? *rall.*

T. C. *mp* (mysteriously and darkly) You too have a

JOHN. *Adagio come al Imo*

T. C. sha-dow that walks in dark - ness, like the powers of night!

JOHN. sha-dow?

T. C. Ay, a sha-dow, once a man, now your Com-

con Fed.

JOHN.

T. C. *p* pan - ion — Sleep, my friend, go sleep,

6 Animato.

mf

JOHN. I can-not sleep tonight—

T. C. go sleep!

JOHN. *marcato.* This way or that to-mor - row ends me.

T. C.

JOHN. *poco a poco accel. sotto voce.* What are you saying?

T. C. This way or that to-mor - row ends me too — To-

JOHN. *cresc.* -mor - row we must part— You to your king - dom —

T. C. *poco cresc.*

Tempo Imo

JOHN. *f* No! If I win my king - dom -

T. C. *p* Sleep in

JOHN. 7

T. C. *pp* peace! Dream of the wo-man, leave the rid-dle to

JOHN. *sotto voce* I dare not, I dare not.

T. C. *(Commanding.) f* me. Take my

T. C. hand. you dare all that I dare for you.

T. C. Look in my eyes. All that I seek, all that I

T. C. find is yours to - mor - row.

8 Now to sleep!

JOHN. Yes, now to

T. C.

Andante lento.

JOHN. *(He goes in.)*
sleep!

p

(The T. C. moves L. and stands under the shadow of the balcony. The

dim. *pp*

Princess comes out on the balcony, but does not see the T. C. beneath.)

PRIN. *(J = ♩) p*
'Tis a still night.

T. C. *p*
Ay, if the still-ness

pp

9

PRIN. I seem to hear an e - cho, like a doubt - chang - ing my thought with-

T. C. last:

Allegro.

PRIN. -in me. Now I think the si - lence will not last: The thing I

PRIN. do will bring the storm: — Almost, I dread to do it.

PRIN. 10 Yet ma - ny a time be - fore I have found joy —

PRIN. — in the ve - ry dark-ness and the dan - ger of it - joy in my

PRIN. se-cret pow'r, joy in the wings that save me from the

PRIN. bonds of ma.i. To-morrow I shall be sad, but I shall still be

PRIN. free. Once

T. C. To-mor-row I shall be glad, but I shall not be free.

II *agitato*

PRIN. more that mocking-e-cho, like a doubt far down with-in me.

PRIN. *Più mosso. (Molto allegro.)*

I will not hear it, I will not hear it. (She makes gestures of incantation.)

12

PRIN. Wind of the night, — be thou my soul's com-pan-ion!

PRIN. Bring cloud-y dark - - ness,

PRIN. muf-fle up the moon, — Blot the bright stars, —

PRIN. — and blind the watch-ing earth! Let no eye

13

PRIN. see me! Blind the watch-ing earth! Let no eye

ppp

T.C.

(distant lightning)

PRIN. *There's the voice a-gain mocking me. I'll not hear it,*

T. C. *see me!*

tr *mf*

PRIN. *I'll not hear it! Wind of the night!*

p

Alla breve. (♩ più mosso)

PRIN. *Summon the storm, Whistle thy hurri-cane shrill,*

(distant thunder)

PRIN. *Clash with thy cymbals, Beat thy rolling*

14

PRIN. *drums, Con-found all hu-man sense, con-found all*

(lightning)

p

PRIN. hu - man sense, Deaden earth's ears, and let none liv - ing

15

(A mist comes gradually down at back, through which the lightning is seen.)

PRIN. hear me!

T.C. Deaden earth's ears, and let none liv - ing

PRIN. A - gain that voice! Who is it echoes me?

T.C. hear me!

PRIN. Who is it brings a magic stronger than mine? I will es -

PRIN. *(lightning)*
- cape him yet!

mf

3

16

PRIN. Wind of the night! Spread out thy

PRIN. whirl - - - ing 'wings, and

PRIN. fill the re - gion of the wide wild

PRIN. dark with power un - tamed and ir-re-

8

PRIN. *ff*

- sis - ti - ble as wo - man's

8...

PRIN. *(lightning)*

will!

8...

PRIN. *Allegro moderato. (♩ = ♩)*

p

PRIN. **17**

8...

p

PRIN. *8... (lightning)*

PRIN. *Bear me a-way!*

T.C. *Bear me a-way!*

p



18

PRIN.

T.C.

p



PRIN.

T.C.

8 (sharp lightning)

f



PRIN. *Bear me a-way, a - way!*

T.C. *Bear me a-way, a -*



19

PRIN. High a-bove all the lit-tle homes of men,
T.C. - way!

PRIN. Whither thou on - ly knowest,
T.C. Whither thou on - ly

PRIN. A-way! a - way!
T.C. knowest, A-way!

cresc.

f

8

(lightning)

(In a great gust of wind, she rides away in the air, followed by the T.C.)

lunga Più lento.

f

8

ff

f

(The stage darkens completely.)

Allegro moderato.

mf

3

mf

3

mf

3

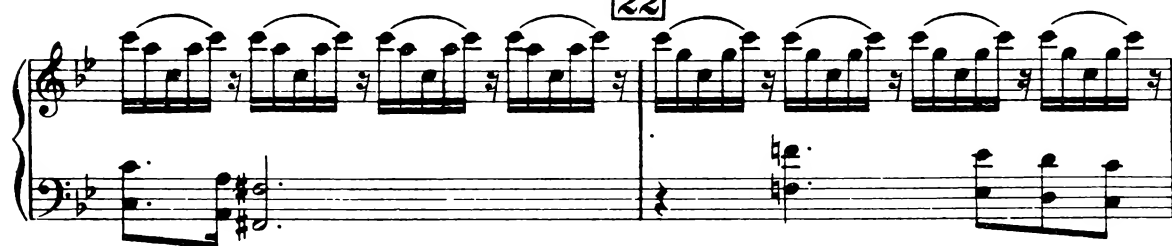
mf

3

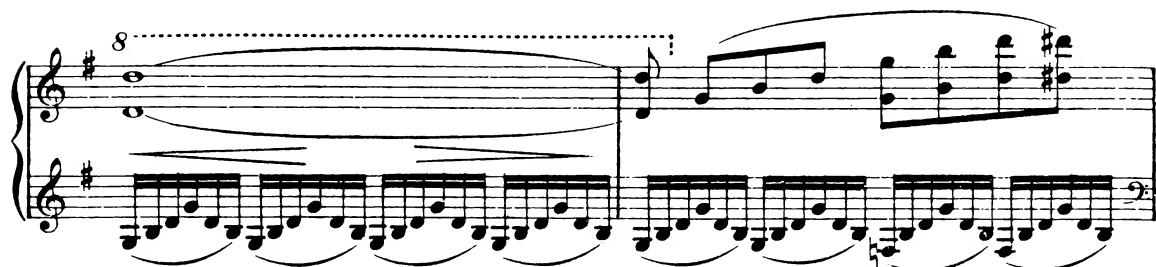
21



22



The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system begins with a treble clef and a bass clef, with a key signature change to two flats. The second system continues the melody and accompaniment. The third system features a boxed number '23' above the treble staff, indicating a measure number. The fourth system includes the word 'stacc.' (staccato) above the treble staff. The fifth and sixth systems contain various musical notations, including triplets (marked with '3') and dynamic markings like 'f' (forte). The notation is complex, with many beamed notes and rests, suggesting a fast and technically demanding piece.

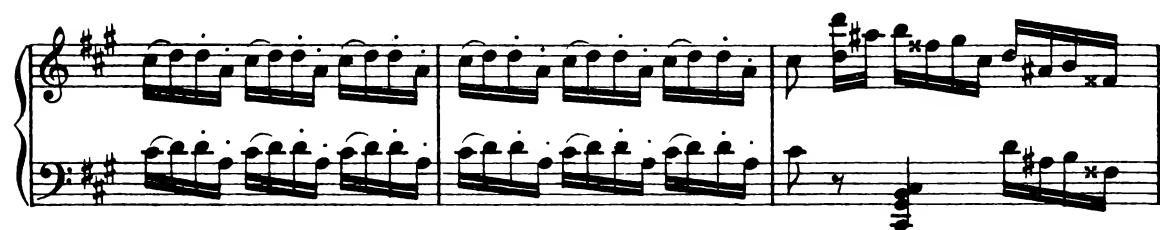




The Scene opens. The wizard's cave, empty save for one or two goblin guards at back. A flight



of rough steps leads to an entrance at back. (L)

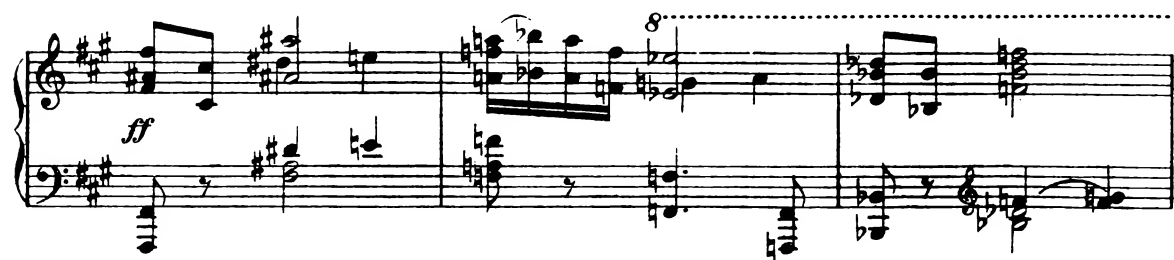


28

A procession of goblins enters.



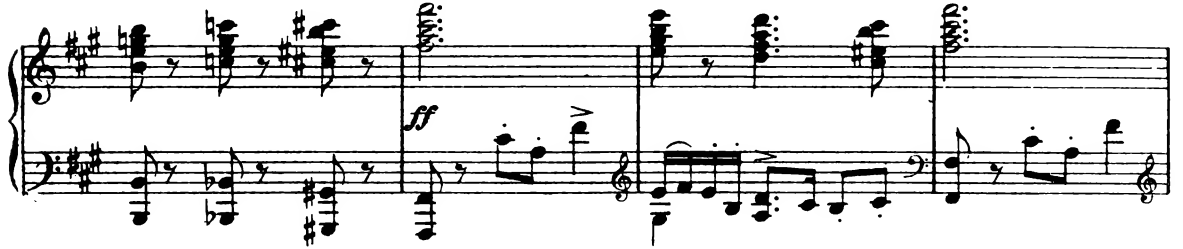
Musical score for piano, consisting of six systems of staves. The music is in D major (two sharps) and 3/4 time. The first system shows a complex texture with many beamed sixteenth notes. The second system begins with a forte (*f*) dynamic marking. The third system continues the intricate patterns. The fourth system contains a measure number "29" in a box. The fifth and sixth systems show more complex rhythmic figures, including triplets and sixteenth-note runs. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, beams, slurs, and dynamic markings.



31



*The wizard enters.
Maestoso.*



*(He takes
his seat.)*



32

(He makes a signal for the dance to begin.)



Allegretto vivace,

(A second

sf (One dancer begins.) *sempre stacc.*

dancer joins the first.)

sf *cresc.*

33

(A third joins.)

sf *p*

(A fourth joins.)

(The four soloists cease.)
(Half the dancers begin.)

cresc.

34

(The other half join.)



(The first two dancers recommence.)

First system of music, measures 1-4. The key signature is two sharps (F# and C#). The music is in 2/4 time. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (bass clef) has a rhythmic accompaniment with eighth notes and rests. A dynamic marking *sf* appears in measure 3.

(The third and fourth join them.)

Second system of music, measures 5-8. The music continues with the same key signature and time signature. The first staff has a more active melodic line. The second staff has a bass line with chords and eighth notes. A dynamic marking *sf* is present in measure 6.

Third system of music, measures 9-12. The first staff continues the melodic development. The second staff features a more complex bass line with chords and moving eighth notes. A dynamic marking *sf* is present in measure 10.

37

Fourth system of music, measures 13-16. The first staff has a melodic line with some accidentals. The second staff has a bass line with chords and eighth notes. A dynamic marking *sf* is present in measure 14.

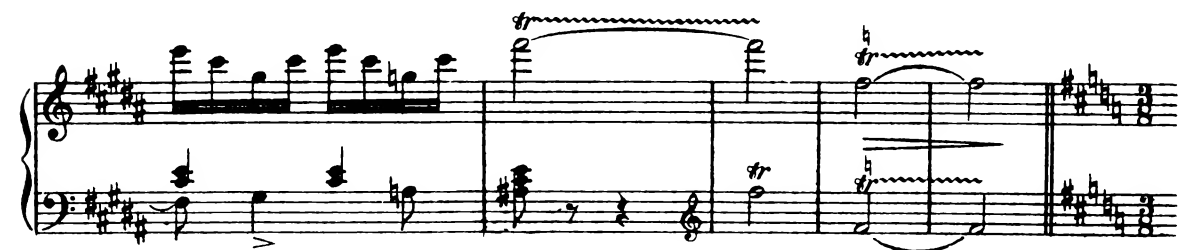
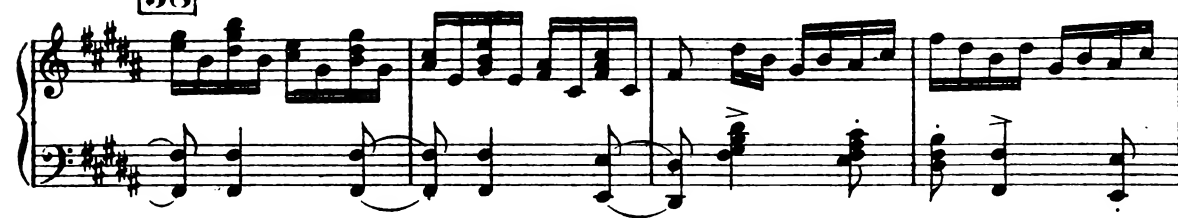
(The whole of the dancers gradually join.)

Fifth system of music, measures 17-20. The first staff has a melodic line with some accidentals. The second staff has a bass line with chords and eighth notes. A dynamic marking *sf* is present in measure 18. A crescendo marking *cresc.* is present in measure 19.

Sixth system of music, measures 21-24. The first staff has a melodic line with some accidentals. The second staff has a bass line with chords and eighth notes. A dynamic marking *sf* is present in measure 22. A staccato marking *stacc.* is present in measure 23.

(General dance.)

38



(♩. = ♩)



39

*poco a poco accel. e crescendo**cresc.*

40





Allegro molto quasi Presto.



THE WIZARD.



(The dancing suddenly stops.)

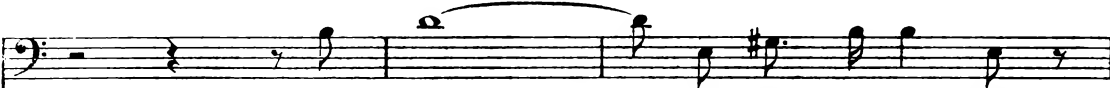
Allegro moderato.


WIZ.



WIZ.  Gath-er round-



WIZ.  At - tend _____ my high com-mand-ment.



(They gather round the Wizard.)

WIZ. 

SCP. 

ALTO. 

TEN. 

BASS. 



WIZ.

SOP.

ALTO

TEN.

BASS

Mas - ter!

Mas - ter!

Mas - ter!

Mas - ter!

Mas - ter!

cresc.

(The wind begins to howl without.)

WIZ.

SOP.

ALTO

TEN.

BASS

we at - tend your high com - mand - - ment!

we at - tend your high com - mand - - ment!

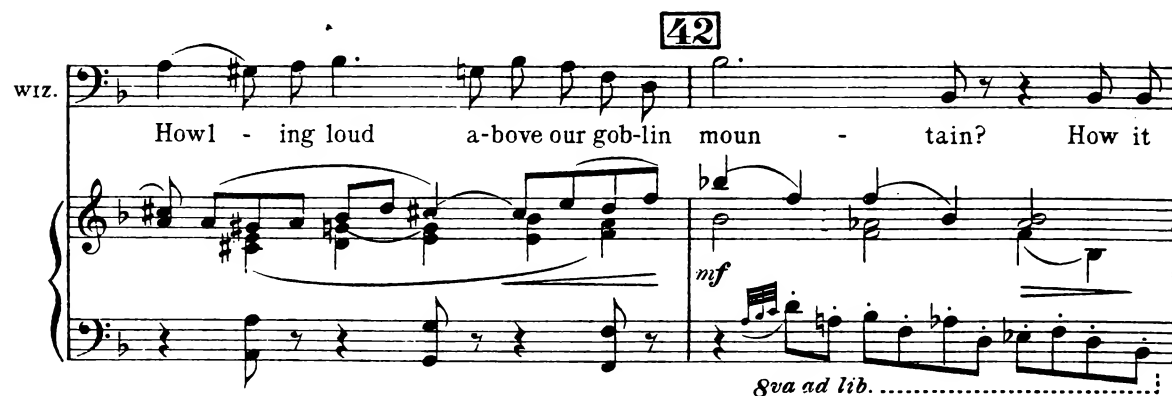
we at - tend your high com - mand - - ment!

we at - tend your high com - mand - - ment!

we at - tend your high com - mand - - ment!

ff

WIZ.  *p* Hearken! Hearken! Hear ye not the storm - wind

WIZ.  **42** Howl - ing loud a - bove our gob - lin moun - tain? How it *mf*

Sva ad lib.

WIZ.  seems to spurn the earth be - neath it, fierce - ly free, re - joic - ing in con -

WIZ.  - fus - ion, Tri - umph - ing in wan - ton

43

WIZ. wild de-fi - ance!

SOP. Tri - umphing in wanton wild de-

ALTO. Tri - umphing in wanton wild de-

TEN. Tri - umphing in wanton wild de-

BASS. Tri - umphing in wanton wild de-

ff *f* *f* *f* *f*

WIZ. Hearken!

SOP. - fi - ance!

ALTO. - fi - ance!

TEN. - fi - ance!

BASS. - fi - ance!

mf *p* *pp*

Moderato e pesante.

wiz. *mf* Now by wiz-ard sight and wiz-ard hearing I per-ceive my

p

wiz. *cresc.* fos - ter-child, my Prin-cess, Leap-ing bold-ly from her childhood's chamber,

wiz. *f* Mount-ing high a-bove her fa-ther's pa-lace, Wild and wil-ful,

mf

wiz. strong and stor-my-heart-ed, Hi-ther on the wind

p *mf*

wiz. **44** un-daunt-ed ri - ding.

WIZ

SOP. Wild and wil - ful, strong and stor - my-heart - ed,

ALTO. Wild and wil - ful, strong and stor - my-heart - ed,

TEN. Wild and wil - ful, strong and stor - my-heart - ed,

BASS. Wild and wil - ful, strong and stor - my-heart - ed,

Piano accompaniment with triplets and chords.

WIZ

SOP

ALTO

TEN.

BASS.

Hi-ther on the wind un-daunt - ed rid - ing.

Hi-ther on the wind un-daunt - ed rid - ing.

Hi-ther on the wind un-daunt - ed rid - ing.

Hi-ther on the wind un-daunt - ed rid - ing.

8

8

29/44

WIZ. *Now to greet her,*

WIZ. *cresc.*
now to do her hon - our! Haste, Haste to give her

WIZ. *f* **45**
en - trance to our moun - tain!

SOP. *f* Haste, haste to give her en - - -

ALTO. *f* Haste, haste to give her en - - -

TEN. *f* Haste, haste to give her en - - -

BASS. *f* Haste, haste to give her en - - -

SOP. - trance to our moun - tain!

ALTO. - trance to our moun - tain!

TEN. - trance to our moun - tain!

BASS. - trance to our moun - tain!

They rush up the steps.

Allegro. Enter the Princess at the top of the steps.

She is followed by the Travelling Companion, who remains above

hidden by a rock. The wizard advances to meet her.

WIZ. Wel - come, daugh - ter, wel - come! Joy be with you! Joy of free - dom,

WIZ. mas - ter - less and time - less, Joy of re - - - vel, joy of

46

WIZ. pride and passion!

SOP. Wel - come, gob - lin, wel - come! joy be with you!

ALTO. Wel - come, gob - lin, wel - come! joy be with you!

TEN. Wel - come, gob - lin, wel - come! joy be with you!

BASS. Wel - come! joy be with you!

SOP. Joy of free - dom, mas - ter-less and time - less, Joy

ALTO. Joy of free - dom, mas - ter-less and time - less, Joy

TEN. Joy of free - dom, mas - ter-less and time - less, Joy

BASS. Joy of free - dom, mas - ter-less and time - less, Joy

SOP. be with all wild and

ALTO. be with all wild and

TEN. be with all wild and

BASS. be with all wild and

SOP. wil - ful, wil - ful gob-lins!

ALTO. wil - ful, wil - ful gob-lins!

TEN. wil - ful, wil - ful gob-lins!

BASS. wil - ful, wil - ful gob-lins!

Moderato.

PRIN. night my tongue can hard-ly speak your lan - guage, your gob - lin

WIZ.

Moderato.

PRIN. lan - guage.

WIZ. Now — I know your secret!

PRIN. No! not love, not love, not

WIZ. Mor - tal love has claimed you!

f. accel.

colla parte

PRIN. love - on - ly a lov - er, a lov - er, one more, like the

WIZ.

slentando

50 Più allegro.

PRIN. rest.

WIZ. Like the rest? the rest you mock'd and flout-ed! Why then

mf

pp

PRIN. *cresc.* This one hath a ma - gic -

WIZ. fear him?

f

col. Red.

PRIN. *f* he is ter - ri-ble -

WIZ.

f

PRIN. he has no fear of me!

WIZ.

f

PRIN. 

WIZ. *mf* 
Ma - gic? can his ma - gic read your



PRIN. 
I am my - self the

WIZ. 
rid-dles?



PRIN. 
rid-dle - when he gazed I felt him

WIZ. 



PRIN. 
search - search

WIZ. 



PRIN.

WIZ.

PRIN.

WIZ.

PRIN.

WIZ.

PRIN.

WIZ.

(General slow dance. The Princess wanders wearily among the dancers.)

Andante molto tranquillo.

pp

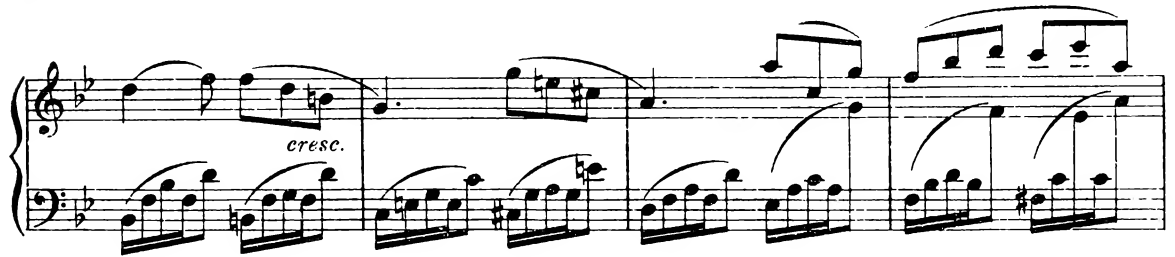
54

mf

p

poco rall.

55



56



p stacc.

(♩ = ♩) (The Princess returns to her throne.)

pp

PRINCESS. *p*

WIZARD.

I can-not dance to-night; I can-not make my

(The dance ceases) (almost hoarsely)

PRIN. heart for-get my dan - ger. Let me go! Let me

WIZ.

Moderato come sopra, colla parte. senza tempo *mf*

PRIN. go! *p* *cresc* *senza tempo* No! not without your

WIZ. Go then, go! But not without my counsel!

PRIN. coun-sel! That dark thought that I a-lone can summon.

WIZ. Come a-way then.

58 *a tempo*

PRIN.

WIZ. None must o-ver-hear it, Man nor gob-lin! (He takes her hand.)

Molto moderato.

PRIN. *and leads her up the steps to the entrance.)*

WIZ.

p

PRIN. *(She turns on the threshold.)*

WIZ.

cresc. accel.

(The wind begins to whistle.)

Allegro. *f* *(She looks out of the entrance. The lightning flashes in her face.)*

PRIN. *Here then.*

WIZ.

sf p

59 *f*

PRIN. *Oh, the storm!*

WIZ.

PRIN. *mf* Here then we part- *p* we are a-lone, tell me that

WIZ.

PRIN. *Andante maestoso.* one dark thought!

WIZ. *p* Lis-ten! *mf marcato* When your lov-er comes to

PRIN.

WIZ. judg-ment, When he stands there ea-ger to di-vine you, Think of

PRIN. **60** (*eagerly*) *senza tempo e rapidamente* Tell me! That which baffles all his in-sight?

WIZ. that which baffles all his in-sight-

a tempo *senza tempo*

PRIN. *cresc.* That which mor-tal wit may not im-ag-ine?

WIZ. That which mor-tal wit may not im - ag-ine—

rall. *f* *ff*

WIZ. Think of ME!

molto cresc. *rall.*

(The Princess waves her hand and exit. The Wizard looks after her and waves his hand.)

Allegro.

61

(The T.C. comes out behind him with a drawn sword—

dim.

and the sword descends.)

p

(The Wizard's head rolls on the ground. The T. C. seizes it, wraps it in his cloak, comes to the top of the steps and stretches out his sword over the cave.)

T. C.

T. C.

ff

God save us all from

T. C.

(The cave falls in with a crash. All the lights go out, except a bright gleam on the T. C. as he stands at the entrance.)

gob-lins!

ff

Lento solenne.

sf

p

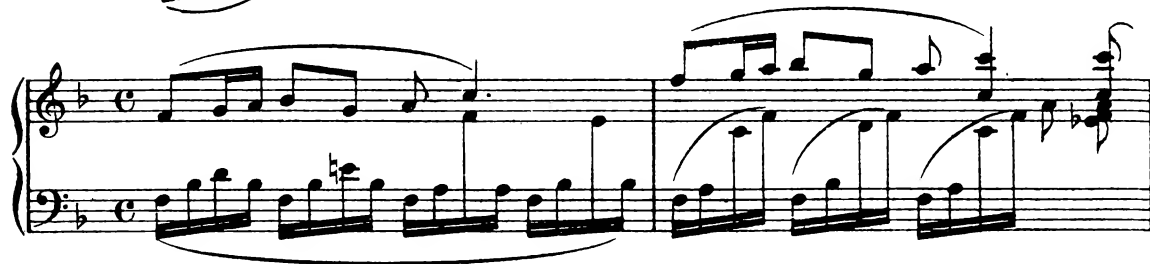
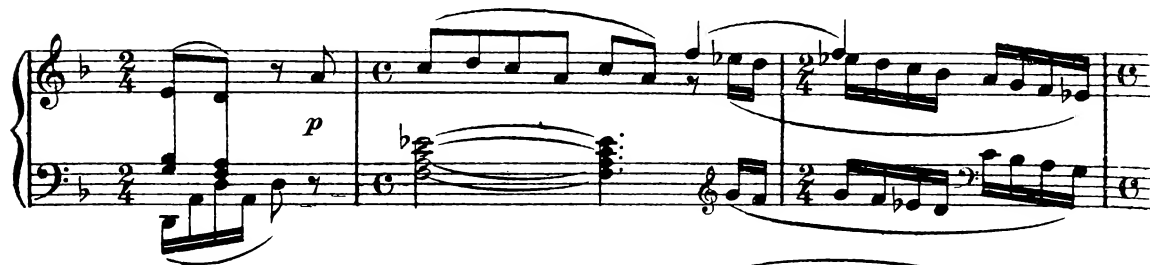
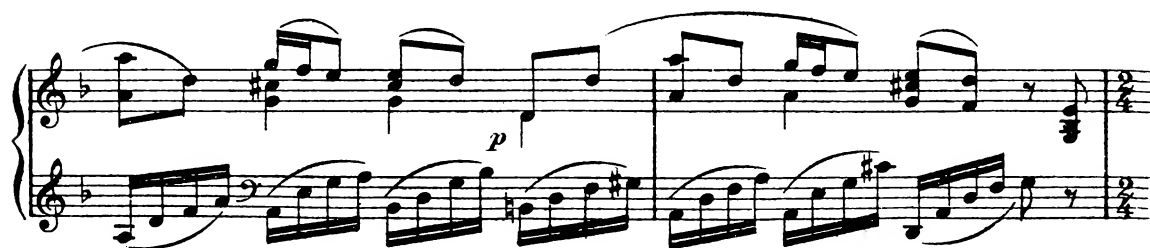
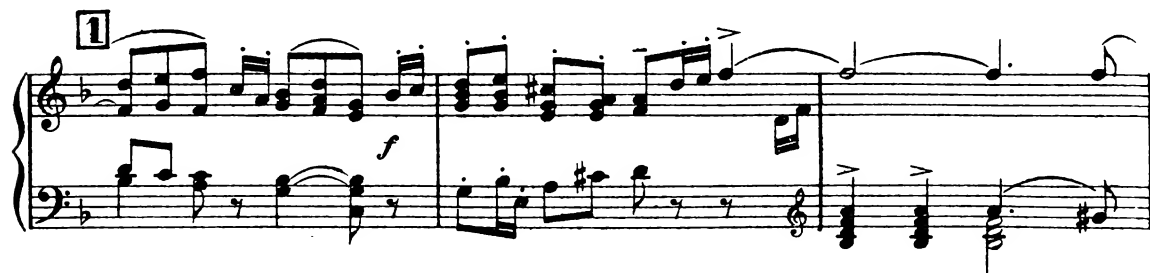
T. C.

(The Curtain falls quickly.)

ACT IV.

Allegretto.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a forte (*f*) dynamic. The score concludes with a repeat sign and a first ending bracket marked with the number 8.



[2] (*The curtain rises. The Scene and Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with wizard's head wrapped in his cloak. The Princess does not see him.*)

PRIN. *f* Sun ——— light at last! and all the sky washed clean —

PRIN. — of last night's mad-ness. How I shudder now at what I've

[3]

PRIN. dared! I think I al-ways fear'd some sudden ov - er-throw, some chance dis-

PRIN. - as - ter. O fair fresh light of day, I have es-caped

PRIN. — for the last time!

T.C. All,

PRIN. What voice is that? The voice of someone singing a snatch of the

T.C. all in a morning glory!

4 PRIN. old song they made to mock me. Well, they may sing — I am not master'd yet!

T.C. But one fine day, as

PRIN. 

T.C. 
I've heard said, all in a morn-ing glo-ry!



PRIN. 
I too have heard that say-ing, but the day is long in com-ing; No!

T.C. 



5 *sotto voce.*

PRIN. 
He will not guess it he can-not guess that one dark thought of mine!

T.C. 


pp

mf

PRIN. 

T.C. 
But one fine day, as I've heard said,



PRIN. *rall.*

T.C. all in a morn-ing glo-ry, the lov-er will come that keeps his head, and

PRIN. *f a tempo.* It can-not be! I have my

T.C. Mad-am will lose her own in - stead. —

cresc. pp

PRIN. **6** *p* one dark thought. It is not I must lose my head. and

T.C.

PRIN. *pp* yet — one of us two — *f* to-day — I hate my-self

T.C.

PRIN. *(She goes into the Palace.)*
 I hate that song!—

T.C. *Allegro vivace. (He crosses over to the Inn,*
 And that's the end of the sto-ry.

T.C. *(The Bell of the Castle strikes twelve,*
carrying the head in his cloak. A crowd begins to gather.)

T.C. *stacc.*

PRIN.

T.C. *rit.*

mf
Suit - or, Suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, where's the mer-ry, mer-ry suit - or?

mf
Suit - or, suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, suit - or, where's the mer-ry, mer-ry suit - or?

Suit-or, suit - or, where's the mer - ry suit - or?

Suit-or, suit - or, where's the mer - ry suit - or?

cresc.

7
f
Where's the mer - ry suit - or a - bid - ding for a bride? A

f
Where's the mer - ry suit - or a - bid - ding for a bride? A

f
Where's the mer - ry suit - or a - bid - ding for a bride? A

f
Where's the mer - ry suit - or a - bid - ding for a bride? A

8

king-dom if he kiss-es her, A halt - er if he miss-es her, The

king-dom if he kiss-es her, A halt - er if he miss-es her, The

king-dom if he kiss-es her, A halt - er if he miss-es her, The

king-dom if he kiss-es her, A halt - er if he miss-es her, The

lad that loves a lot-ter-y will

lad that loves a lot-ter-y will

lad that loves a lot-ter-y will

lad that loves a lot-ter-y will

nev-er stand a - side. *mp*

nev-er stand a - side. *p* The

nev-er stand a - side. The Princ-ess! The Princ-ess!

nev-er stand a - side. *dim.* The Princ-ess!

mp
Is the Princess com-ing?
Princ-ess! Is she com-ing? *mp* I wonder what she'll say,
Is the Princess com-ing? I wonder what she'll say, *mp*
Is the Princess com-ing? I wonder what she'll

mf
How will she be dress'd?
won-der what she'll do? *mf*
How will she be dress'd?
say, *cresc.* I won-der what she'll

f
Let's give her a tune!
f Let's give her a tune! Let's give her a
f Let's give her a tune! Let's give her a
do? Let's give her a

a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,

How does your gar - den grow? With true - love - sighs,
 How does your gar - den grow? With true - love -
 How does your gar - den grow? With true - love -
 How does your gar - den grow? With true - love -

and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,
 - sighs, and pret - ty maid's eyes, and skel - e - tons, *cresc.* skel - e - tons,

(Enter Herald with Trumpeters on the Terrace.)

Tr.

HERALD.

SOP.
skeletons, skeletons all in a row! _____

ALTO.
skeletons, skeletons all in a row! _____

TEN.
skeletons, skeletons all in a row! _____

BASS.
skeletons, skeletons all in a row! _____

HER.
Si - lence! Si - lence! His Ma-jes-ty the King!-

SOP.
(General talking which subsides at the word 'King'.)

ALTO.
(General talking which subsides at the word 'King'.)

TEN.
(General talking which subsides at the word 'King'.)

BASS.
(General talking which subsides at the word 'King'.)

HER. 

SOP.  Sh! 

ALTO.  Sh! 

TEN.  Sh! 

BASS.  Sh! 



1st GIRL. 10  Where is John?

SOP. 

ALTO.  (dead silence) (loud laughter)  O where?

TEN.  O where?

BASS.  O where?



Tempo molto moderato ma con vivacità.

1st G. *O where? O where and O where is lit-tle John the Great,*

SOP. *O where? O where and O where is lit-tle John the Great,*

ALTO. *O where? O where and O where is lit-tle John the Great,*

TEN. *O where? O where and O where is lit-tle John the Great,*

BASS. *O where? O where and O where is lit-tle John the Great,*

Tempo molto moderato ma con vivacità.

1st G. *lit - tle John the bold and bon-ny? The King is come in state and we*

SOP. *lit - tle John the bold and bon-ny? The King is come in state and we*

ALTO. *lit - tle John the bold and bon-ny? The King is come in state and we*

TEN. *lit - tle John the bold and bon-ny? The King is come in state and we*

BASS. *lit - tle John the bold and bon-ny? The King is come in state and we*

mf

(♩ = ♩)

1st G. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

SOP. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

ALTO. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

TEN. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

BASS. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

ff

f

HERALD.

f

Si - lence! Si - lence!

SOP.

ALTO.

TEN.

BASS.

dim. *p* *dim.* *p*

11

(Enter the King, Princess and Court on the Terrace. At the same moment John and the T. C. cross the square from the inn and pass through the crowd to the bottom of the steps. The Princess and John look at each other at no one else: she moves down one step as if to meet him unconsciously. The T. C. stands close by John with the Wizard's head wrapped in his cloak.)

mf

cresc.

(At this point the Princess moves down the step.)

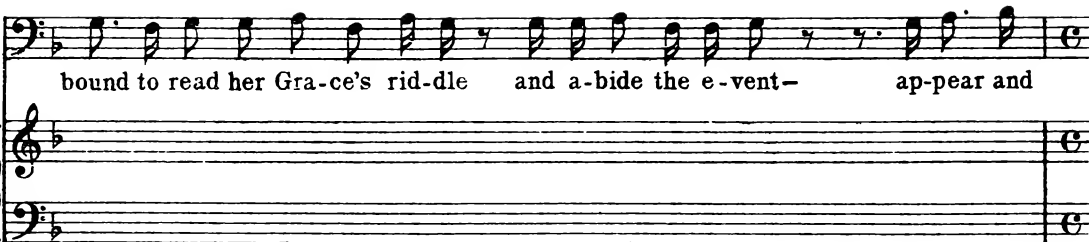
12

cresc.

Tr.

HER. *f senza tempo*

John! by permission of our Lord the King, and by your own act a suit-or

HER.  bound to read her Gra-ce's rid-dle and a-bide the e-vent- ap-pear and

Allegro moderato.

PRIN.  *(John steps forward.)*

JOHN.  I am

HER.  answer!

Allegro moderato.



PRIN.  *(hurriedly)* My fa-ther! my fa-ther! let me be heard a mo-ment!

JOHN.  here!

sf



Allegro agitato (ma non troppo mosso e rubato.)

PRIN.  I have seen _____ too ma-ny suit - ors by their



13

PRIN. rash - ness bound to an - swer me, I have seen

PRIN. too ma - ny pay their for - tune

PRIN. with their lives; my mood is

PRIN. changed: I have grown to hate this pa - - geant-

PRIN. I am wea - - - - - ry of

PRIN. jest-ing with the dreams_____ of gal-lant men. *mf* ³

KING. What is your

p

14 *largamente ad lib.*

PRIN. I en-treat you, take back your word, or -

KING. wish, my daughter?

pp *colla parte*

PRIN. - dain for him who fails some slight - er

KING.

pp

Allegretto. (♩ quasi = ♩)

PRIN. pen-al-ty. (*pomposo*)

KING. We are glad to hear you pleading so good a

Allegretto. (♩ quasi = ♩)

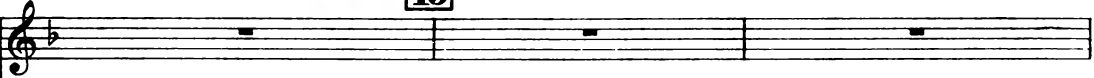
p


PRIN. 

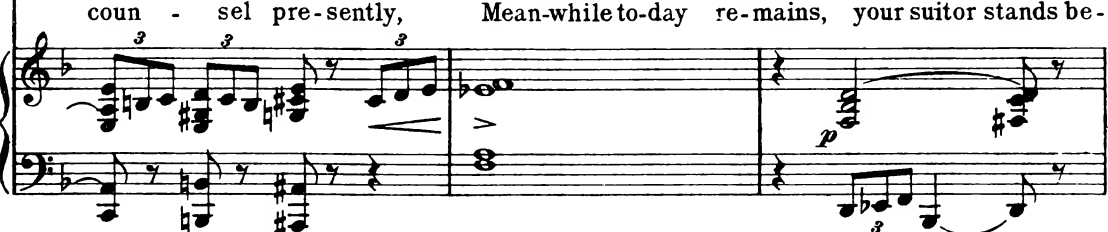
KING.  *cause-* We will con - sid - er- We will take

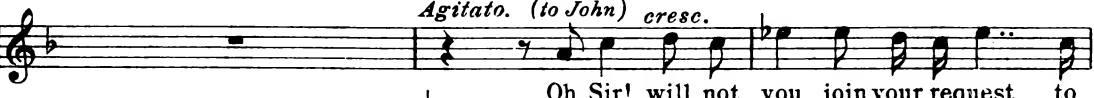


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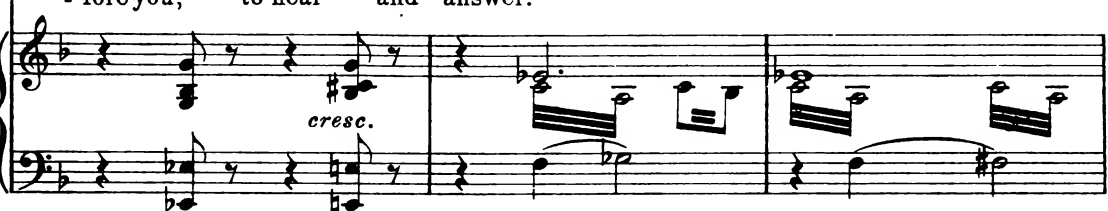
PRIN. 


KING.  coun - sel pre-sently, Mean-while to-day re-mains, your suitor stands be-

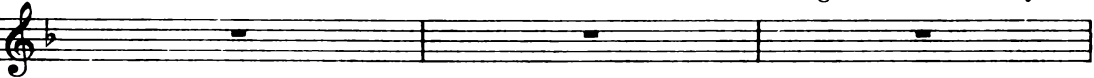



PRIN.  *Agitato. (to John) cresc.* Oh Sir! will not you join your request to

KING.  - fore you, to hear and answer.



PRIN.  mine- ask- to ad - ven - ture with a less dan-ger- Claim your

JOHN. 



PRIN. right! _____

JOHN. Ah! la-dy,

f

JOHN. 16

What is my right? I know, by lov - ers' law

JOHN. *cresc.* fail - - ure is always death. You are my

cresc. *mf*

JOHN. *ad lib.* dan - ger - I claim — to dare my dan - - ger, not to

colla parte *f*

JOHN. shun it.

SOP. Well said, John! Grapple her! grapple her!

ALTO. Well said, John! Grapple her! grapple her! grapple her!

TEN. Well said, John! Grapple her! grapple her! grapple her! grapple her!

BASS. Well said, John! Grapple her! grapple her! grapple her! grapple her!

PRIN. The riddle!

SOP. The riddle! the riddle! the riddle! the

ALTO. The riddle! the riddle! the riddle! the riddle! the

TEN. The riddle! the riddle! the riddle! the riddle! the riddle! the

BASS. The riddle! the riddle! the riddle! the riddle! the riddle! the riddle! the

17 Con spirito.

PRIN. How then if I will not ask it?

SOP. rid-dle! The *più f*

ALTO. rid-dle! The riddle! the *più f*

TEN. rid-dle! The riddle! the riddle! the *più f*

BASS. rid-dle! The riddle! the riddle! the riddle! the *più f*

Con spirito.

p

JOHN. Then you wrong me. The rid-dle is my right- *cresc.*

SOP. rid-dle!

ALTO. rid-dle!

TEN. rid-dle!

BASS. rid-dle!

JOHN. I claim my right!

SOP. *ff* The riddle! the riddle!

ALTO. *ff* The riddle! the riddle! the riddle!

TEN. *ff* The riddle! the riddle! the riddle! the riddle!

BASS. *ff* The riddle! the riddle! the riddle! the riddle! the riddle!

Andante larghetto.

PRIN. *p*

18

PRINCESS.

Now I am most un -

PRIN. -hap-py- Now I come to the cross-part-ing of two hate-ful

PRIN. ways:- Hate-ful it is that I should lose my freedom-

PRIN. *Adagio.*
(See shoulders.) (To John, earnestly.)
That he ___ should lose his life! O you, my lov-er,

PRIN. You with clear eyes and un-di-vi-ded will, Can you not save me?

PRIN. *cresc.* **19** *(Breathlessly.)*

Can you not save — me? If you have in truth a stronger magic, Now

PRIN. *cresc.*

put forth thy pow'r, If you have true love's sight, read me a -

PRIN. *pp* *lunga* *(John, who is standing next the T. C.)* JOHN.

-right, Tell — me my thought! Your se-cret thought is

JOHN. *puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.)*

dead, it died last night. Bid it fare - well!

Allegro moderato.

(The Princess comes slowly down, looking at the head with horror.)

SOP. *ff* Ah!

ALTO. *ff* Ah!

TEN. *ff* Ah!

BASS. *ff* Ah!

(They all talk loudly together, gradually getting softer.)

ff

dim.

PRIN. *mf* O mon- strous! hor - - ri- ble!

p

PRIN. Co - ver my eyes!

p *cresc. molto*

6

She falls into John's arms.

KING. *p* Thank heav'n! The

T.C.

f

col. *ad.*

KING. man has come!

T.C. *f* The man has

f

21 *accel.*

KING. The man has

T.C. come! The man has

SOP.

ALTO. *f* The man has come!

TEN. *mf* *cresc.* The man has come! The man has

BASS. *mf* *cresc.* The man has come! The man has

accel. *cresc.*

KING. come!

T.C. come!

SOP. *(1st girl col. Sop. I.)* *ff* The man has come that

ALTO. The man has come! *ff* The man has come that

TEN. come! *ff* The man has come that

BASS. come! *ff* The man has come that

KING.

T.C.

SOP. *accel.* keeps his head And ma-dam has lost her own in - stead

ALTO. *accel.* keeps his head And ma-dam has lost her own in - stead

TEN. *accel.* keeps his head And ma-dam has lost her own in - stead

BASS. *accel.* keeps his head And ma-dam has lost her own in - stead

Allegro moderato.

SOP. And that's the end of the sto - ry!

ALTO. And that's the end of the sto - ry!

TEN. (disappointed.) And

BASS. (disappointed.) And

SOP. A wed-ding! A wed-ding! A

ALTO. A wed-ding! A wed-ding! A

TEN. that's the end of the sto - ry! A wed-ding! a wed-ding!

BASS. that's the end of the sto - ry! A wed-ding! a wed-ding!

22

SOP. wed-ding! Hur-rah! Hur - rah!

ALTO. wed-ding! Hur-rah! Hur - rah!

TEN. Hur-rah! Hur-rah! Hur-rah!

BASS. Hur-rah! Hur-rah! Hur-rah!

SOP.

ALTO.

TEN.

BASS. *(The skeletons fall with a rattling noise.)*

mf *3*

Look at the

SOP.

ALTO. *f* *3*

TEN. *mf* *3* Look at the bones!

BASS. Look at the bones! *A number of gaily dressed young men come running from the garden (L) and dance with the chorus.*

cresc.

SOP.

ALTO. *f* Bones!

TEN.

BASS.

SOP. *f* Bones! _____ Bones, bones, bones,

ALTO. _____ Bones, bones, bones,

TEN. _____

BASS. _____

SOP. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

ALTO. Look at themdanc - ing there, Now they are jol - ly young gen - tle - men

TEN. _____

BASS. _____

SOP. *f* Once they were skel-e-tons bare. Bones, bones, bones. Look at themdanc-ing there.

ALTO. Once they were skel-e-tons bare. Bones, bones, bones. Look at themdanc-ing there.

TEN. _____ Bones, bones, bones. Look at themdanc-ing there.

BASS. _____ Bones, bones, bones. Look at themdanc-ing there.

SOP. Now they are jol - ly young gen-tle-men,

ALTO. Now they are jol - ly young gen-tle-men,

TEN. Now they are jol - ly young gen-tle-men,

BASS. Now they are jol - ly young gen-tle-men,

SOP. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

ALTO. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

TEN. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

BASS. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

SOP. skel-e-tons, skel-e-tons, skel-e-tons, skel-e-tons

ALTO. skel-e-tons, skel-e-tons, skel-e-tons, skel-e-tons

TEN. skel-e-tons, skel-e-tons, skel-e-tons, skel-e-tons

BASS. skel-e-tons, skel-e-tons, skel-e-tons, skel-e-tons

(The crowd all talk, laugh and dance.)

SOP. bare.

ALTO. bare.

TEN. bare.

RASS. bare.

24

HERALD. *f* (The hubbub dies down.)

HER. Si - lence! Si - lence!

senza tempo

HER. His Maj-es-ty the King in-vites you all to feast with-in the Pal-ace!

Allegro moderato.

SOP. *f* A wedding! Hur-rah! Hur-

ALTO. *f* Hurrah! Hur-rah! Hur-

TEN. *f* A wedding! Hurrah! Hur-rah! Hur-

BASS *f* Hurrah! Hur-rah! Hur-

Allegro moderato.

cresc.

6

(The crowd pass slowly into the Castle
past John and the Princess.)

SOP. -rah!

ALTO. -rah!

TEN. -rah!

BASS -rah!

mp

6

stacc

Glockenspiel.

25

Measures 25-26 of the Glockenspiel. Measure 25 features a treble staff with eighth-note chords and a bass staff with a rhythmic pattern of eighth and sixteenth notes. Measure 26 continues with similar textures, including a *cresc.* marking in the bass staff.

Measures 27-28. Measure 27 has a treble staff with eighth-note chords and a bass staff with a rhythmic pattern. Measure 28 continues with similar textures, including a *mf* marking in the bass staff.

Measures 29-30. Measure 29 has a treble staff with eighth-note chords and a bass staff with a rhythmic pattern. Measure 30 continues with similar textures.

Measures 31-32. Measure 31 has a treble staff with eighth-note chords and a bass staff with a rhythmic pattern. Measure 32 continues with similar textures, including a *cresc.* marking in the bass staff.

Measures 33-34. Measure 33 has a treble staff with eighth-note chords and a bass staff with a rhythmic pattern. Measure 34 continues with similar textures, including a *stacc.* marking in the treble staff and a *f* marking in the bass staff. A *col Red.* marking is present below the bass staff.

Measures 35-36. Measure 35 has a treble staff with eighth-note chords and a bass staff with a rhythmic pattern. Measure 36 continues with similar textures, including a *dim.* marking in the bass staff.

(The Princess and John are alone on the steps. The T.C. alone in the centre.)

Poco più lento.

JOHN. *(to the T.C.)*

Come in with us!

PRINCESS.

Will you not come with us?

27

*(The T. C. does not move.)**(Festive noises, clinking**of glasses are heard within the palace.)*

SOP. ————

ALTO. ————

TEN. ————

BASS. ————

CHORUS. (within) *f*

Oh

Oh

rall.

Piu lento.

SOP. ————

ALTO. ————

TEN. ————

BASS. ————

where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

Più lento.

SOP. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

ALTO. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

TEN. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

BASS. where and oh where is lit-tle John the Great? Has an-y-bo-dy here seen Johnny?

28 *Più mosso.*
JOHN. Oh come! This feast, This

SOP. Johnny!

ALTO. Johnny!

TEN. Johnny! Johnny!

BASS. Johnny! Johnny!

28 *Più mosso.*
pp

JOHN. *mf*
pal-ace, All this king-dom is yours no less than mine.

Adagio. (♩ = ♩) *con molto espressione*
JOHN. You are my friend, my Travel-ling Com-pan-ion,—

pp

JOHN. (♩ = ♩)
The true winner of all my for-tune. Come!

ppp

JOHN. (awed)
Come! You

T. C. *p*
I can-not come!

JOHN. *can-not?*

T. C. *I must leave you!*

colla parte *p*

Poco piu mosso. Tempo del Atto I.

PRINCESS. (*clinging to John.*)

PRIN. *pp* *Oh his voice is strange — with hid-den mean-ing!*

T. C.

29

PRIN.

T. C. *Whence I came Thith-er I must re - turn.*

29

JOHN.

Re-turn? Oh! whith-er?

(The T. C. looks lovingly

30
at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat,

30

pp *p*

and the Church Scene, as in Act I. Scene I. becomes visible at the back, with the bier and the dead man

poco *a* *poco* *dim.*

lying on it.) *(♩ = ♩)*

pp

31

(un poco più lento che) *(The curtain falls slowly.)* Distant Bells

col Red. *pp*

pp

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